

真義大觀

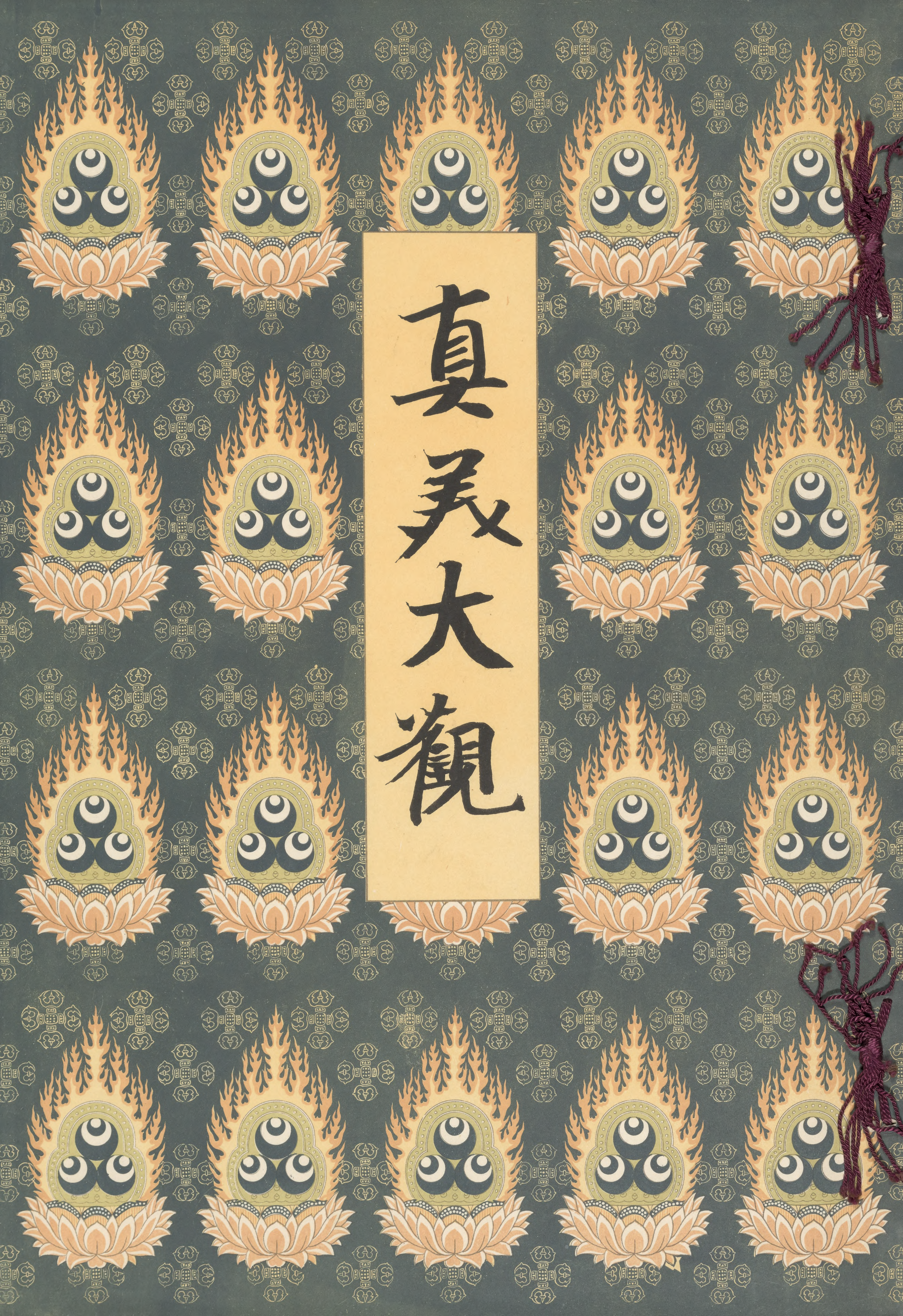
XI



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真義大觀









# 真美大觀

縦壹尺六寸  
横壹尺壹寸  
の大冊

全貳拾冊完結◎拾冊既刊◎各冊挿畫五拾葉◎用紙最上和紙◎定價壹冊金拾五圓五拾錢(但し全部の申込に對しては壹圓宛の割引を爲す)◎荷造遞送料は内地壹冊ニ付金五拾貳錢、臺灣、清、韓金七拾貳錢  
本書は上推古時代より下徳川時代に至る繪畫彫刻壹千種を撮影登載するものにして、其材料は、帝室の御藏品を始め奉り、全國の古社寺及び縉紳名族の珍藏中より蒐集撰拔したるもの、毎圖の解説簡明にして要を盡し、裝釘亦優美、眞に美術界に於ける最大最良の大出版にして、斯道千載の寶典也

# 光琳派画集

縦壹尺四寸  
横壹尺壹分  
の大冊

全部五冊完結◎第壹、第貳冊既刊◎各冊挿畫參拾葉◎用紙特別漉立最上和紙◎製本優美堅牢◎代價各冊金拾五圓(外に荷造遞送料内地金六拾錢、臺灣、清、韓金八拾錢を要す)◎全部一時前金拂込は特別價金七拾圓とす(外に荷造遞送料内地金參圓、臺灣、清、韓金四圓)  
尾形光琳は元祿時代に世に出で、縦横自在に其非凡の大手腕を揮ひたる藝術界の偉人なり、彼れは當に日本の藝術史上に於ける一大巨匠たるのみならず、亦實に世界の美術史上に於ける一大家なり、英國のアンデルソン氏は曰く、光琳が圖畫の裝飾的本質に至りては世間また之に敵するものなし、光琳が一般の裝飾術の上に及ぼしたる感化は甚だ大にして不朽の功績なりと、本書は光琳一派の眞價をますく世界に發揮せんと欲し、名族大家の珍藏中より最も優秀なるもの數百種を撰拔し、極めて精巧なる木版着色摺と鮮明なる寫眞版とを以て掲出したるものなり、殊に著色版は極めて充分に斯派作品の眞面目を發揮せんと欲し、新たに一機軸を出だしたるものなれば、從來往々世間に見るが如き杜撰なるもの、比にあらず、而して其網羅する所は光琳を主とし其弟乾山及光琳を祖述したる何昇、始興、抱一、其一等に及ばんとす、乃ち斯派の名品傑作は收めて本書の中に滿載し、百花正に繚亂たるの觀あり

# 元信画集

上製 縦壹尺四寸  
横壹尺壹分  
並製 縦壹尺貳寸  
横九寸  
の大冊

全部參冊完結◎各冊挿畫五拾葉◎第壹冊及第貳冊既刊  
◎特別上製 江戸川最上の良紙に印刷し且つ裂地襪紙を附し映入仕立としたるもの、各冊代價金八圓(全部參冊代合計金貳拾四圓)、外に荷造遞送料内地は各冊金六拾錢、臺灣、清、韓金八拾錢  
◎並製 上質洋紙を用ゐて印刷したるもの、各冊代價金五圓(全部參冊代合計金拾五圓)、外に荷造遞送料内地金五拾錢、臺灣、清、韓金七拾錢  
狩野古法眼元信は、足利時代の中葉に方り、天縱の奇才を揮ふて畫界に旗幟を翻し、狩野家數百年の基礎を確立したる千古の名匠なり、本書は其一代の傑作を網羅したるものにて、山水あり、人物あり、花卉あり、鳥獸あり、縦横自在なる古法眼の妙技は之を本集に收めて餘す所なし、且つ其印刷は極めて精巧なる寫眞版を以てしたれば、直ちに眞蹟に對するの思あるものとす

# 南宗名画苑

縦壹尺六寸  
横壹尺壹寸  
の大冊

全部拾輯完結◎各輯挿畫拾葉宛◎用紙特製最上和紙◎定價各輯金參圓宛、全部代金貳拾八圓◎荷造遞送料は内地は各輯金參拾五錢宛、臺灣、清、韓金五拾錢宛

南宗畫は支那文學の衰頹と共に一時頗る衰運に陥りしが近時再び其流行を見るに至れり、是れ蓋し其一種言ふべからざる清韻奇趣を存するに由らざるべからず、弊院茲に見る所あり、汎く全國名門舊家の珍藏中より、支那宋元明清諸大家及び我國斯派名匠の傑作を撰集し、之を精巧なる寫眞版にて印刷し、原畫の畫題、寸法、筆者の略傳及び所藏主等を一々明細に記述し、一部の書冊と爲し以て世上の同好家に頒たんとす  
本書は縦壹尺六寸、横壹尺壹寸の大冊にして、材料豊富、印刷鮮明、裝釘清雅、眞に南宗畫界空前の大出版なり

# 若冲画集

縦壹尺六寸  
横壹尺壹寸  
の大冊

全壹冊既刊◎挿畫參拾葉◎定價金貳拾圓◎荷造遞送料は内地金六拾錢、臺灣、清、韓金八拾錢

本書は伊藤若冲の傑作として有名なる、皇室の御藏品參拾幅を拜寫して木版着色摺及び寫眞版に附したるものにして、内容外觀共に其善美を盡したるものなり

# 浮世繪派画集

近刊

全五冊完結◎各冊挿畫參拾葉、悉く木版着色摺◎用紙最上和紙◎定價各冊金參拾五圓、全部前金百五拾圓(外に荷造遞送料實費を申受く)

# 雪舟画集

近刊

全壹冊◎挿畫五拾葉◎寫眞版印刷◎用紙最上和紙◎定價金拾圓(外に荷造遞送料實費を申受く)

# 探幽画集

近刊

金壹冊◎挿畫五拾葉◎木版色摺及び寫眞版印刷◎用紙最上和紙◎定價金貳拾圓(外に荷造遞送料實費を申受く)

# 應翠画集

近刊

全參冊◎各冊挿畫參拾葉◎木版色摺及び寫眞版印刷◎用紙最上和紙◎各冊定價金貳拾圓(外に荷造遞送料實費を申受く)

# 高等美術はかき

純日本の趣味の畫を純日本の技術たる木版を以て色摺したるものにして鮮麗優美、世上幾多の繪葉書中優に一頭地を抽づるものなり、既刊の種類既に十餘に上り、各月尙數種の新版を出だして繪葉書蒐集者の好評を博しつゝあり、既刊の分左の如し

光琳繪葉書(六枚一組)	定價金七十五錢	女子の遊(六枚一組)	定價金六十錢
應翠繪葉書(六枚一組)	同 金七十五錢	市井風俗(六枚一組)	同 金六十錢
浮世繪葉書(六枚一組)	同 金七十五錢	遊藝(六枚一組)	同 金六十錢
廣重繪葉書(六枚一組)	同 金六十錢	花鳥(六枚一組)	同 金六十錢
抱一繪葉書(六枚一組)	同 金七十五錢	夏の美人(六枚一組)	同 金六十錢
四季藝者(四枚一組)	同 金四十錢		

此他目下印刷中のもの數種あり

明治三十八年七月一日改正

發行所 審美書院

電話下谷二二六番

東京市下谷區二長町五十二番地

弊院は英、佛、獨、米の各國に代理店を有す



# 日本眞美協會 審美書院 發行美術書の價值

眞美大觀、光琳派畫集其他弊院發行の美術書が、材料豊富、印刷鮮明、裝釘優美にして、内容外觀共に善美を盡せることは世間既に定評あり、今其一斑を擧ぐれば

千九百年、佛國巴里世界大博覽會に於て第一等金牌を受領す

明治三十六年開設第四回内國勸業博覽會に於て第一等賞を受領す

千九百四年米國聖路易萬國大博覽會に於て最優等名譽大賞牌及び第一等金牌を受領す

又弊院主幹田島志一歐洲巡遊の際、眞美大觀を英國皇帝陛下に獻上したるに、文事秘書官長男爵ノールス氏より林駐英公使を経て左の如き書面を贈られ陛下より稱讃の辭を賜はるの光榮を荷へり

拜啓予は閣下の御書翰を皇帝陛下に捧呈するの光榮を有し候、田島志一氏が其著書一部を閣下を経て陛下に獻上せられたるに對して謝意を表し、且つ最も御満足の意を以て該書を受領あらせられ、又其挿畫の完全美麗にして頗る趣味に富み、その有益の物たるを大に御稱賛あらせられ候、右の趣、田島氏に御傳達下され度、陛下の命により此段申進候也

千九百五年三月二日

バツキングハム皇宮に於て ノールス

林 公使閣下

又英國倫敦の『タイムス』を始め、『デーリーテレグラフ』『モーニングポスト』『米國紐育の『サン』『トリビュン』『イーブンングポスト』『イーブンング、トランスクリプト』其他佛獨の諸大新聞皆一齊に弊院出版の美術書を稱揚せざるなし、限りあるの紙面、今一々之を列舉し難ければ、世界第一の大新聞たる『タイムス』の批評の一端を左に掲出すべし

『光琳派畫集』は五冊より成り、『元信畫集』はこれを始めとして以下すべての日本美術家の集に及ぶべきものなり、『元信畫集』は全篇皆な日本第一の山水畫家にして更に世界第一流の山水畫家の一人たる大家の傑作にして、嘗て西人の從來見る能はざりし所のものたり、元信の畫の驚くべきは其雄勁にして然かも都雅明暢にして然かも宏壯細密にして然かも大膽なるにあり、此畫集にして元信よりして更に他の諸大家に及ば、歐米の鑑賞家は純粹なる日本畫に對し新たな感興を惹起するや必せり、『光琳派畫集』は印刷製本、紙質寫真、着色版、彫刻のすべてに於て間然する所なき美麗なる冊子なり、彼光琳は裝飾的の才能に於て前代の諸家若くは後世の畫家に優れ其筆を揮ふの壇場は一にこの方面に在りき、即ち彼は應用美術に於て其獨得の長所を發揮したるものにして始めて彼の畫を見るものは其濃厚なるが爲めに異常の感を爲し、且つ其描法の大膽なるが爲めに却つて不純熟の感を爲すと雖も、然れども更に深く且つ切に觀察する時は其然らざるを發見すべし、即ち光琳并に其一派が日本の裝飾美術に於て最高の發達を爲したるはまさに日本批評家の言の如くにして、今日東京に於て發行せられたる所のこの書は泰西の批評家をしてこれに同意せしむる所の誘因たるべし、この美麗にして價值ある冊子の編纂者は田島志一氏にして、氏は光悦光琳其他この派の名家に關する有益なる記事を載せ、且つ諸家の傳記及其繪畫の詳細なる説明と共に、この派が用ゐたる色彩に關する科學的の説明を掲げたり、而してこの書第一冊に收むる所の繪畫のみにても既に三十一個の多きあるが故に、若し全部完成せばこの純粹なる日本畫の天才の標本は尠くも百五十五個以上に達すべく、吾人はこれによりて日本の最良の裝飾的美術の一大ライブラリーを作ることを得て、今日以後日本人と同一の觀察點に立ちて日本人の動機と方法を批評するに、無比の便益を蒙るべき也

『大阪毎日新聞』は『タイムス』の此批評を引いて最も公平無私にして世界第一の新聞を以て目せらる、タイムスの美術評論家をしてこの批評をなさしめたるもの、以て光琳畫集の價值を判すべし、と論じ、且つ云く

蓋し『光琳派畫集』は日本に於ける最も發達せる美術冊子の最良模型を示せるものといふべし、殊にその冊子に挿入せる木版着色摺の如き、その精巧從來嘗て見る能はざる所にして、田島氏が苦心慘憺の結果なる事を察するに難からず、製本體裁の優美も遙かに他の美術書中に冠絶すと



謹告

弊院が多年眞美大觀、光琳畫集、元信畫集、南宗名畫苑等の大畫集發行に熱心從事し、材料豊富、印刷精巧、裝釘優美なるを以て世に重要視せられ、世界第一の大新聞たる倫敦タイムスの如き、此等の畫集に對し

此畫集にして元信よりして更に他の諸大家に及ばば歐米の鑑賞家は純粹なる日本畫に對し新たな感興を惹起するや必せり、光琳派畫集は印刷製本、紙質、寫眞、着色版、彫刻のすべてに於て間然する所なき美麗なる冊子にして(中略)吾人はこれによりて日本の最良の裝飾的美術の一大ライブラリーを作ることを得て今日以後日本人と同一の觀察點に立ちて日本人の動機と方法を批評するに無比の便益を蒙るべき也と稱揚し、又佛國巴里萬國大博覽會及び米國聖路易大博覽會に於ては最優等名譽大賞牌及び第一等金牌の優賞を受領し、英國皇帝陛下よりは

其挿畫完全美麗にして趣味に富み、頗る有益の物たりとの讃詞を賜はり、弊院の出版物は爲めに燦然たる異彩を放てるが、今回更に京都二條及び名古屋兩離宮内の御障壁畫を拜寫して弊院發行の美術書に登載するの光榮を荷へり、各離宮の御障壁畫は無慮數十百點に達し、いづれも建築當代の名工が其靈腕を揮ひ精力を瀝で描畫したるものなれば、滿室の美觀言ふべからず、而も殿内は衆庶の拜觀するを得ざるところ、況んや之を撮影せんをや、故に此等名畫の寫眞は未だ一葉も世に存せざるなり、然るに何の光榮ぞ吾人特に之を撮影するの命を拜し、且つ獨り弊院の美術書によりて始めて世に紹介するを得んとは、吾人此光榮に浴して感激の至りに堪へず、將來ますます奮て材料を蒐集精撰し、大に美術の精華を中外に發揮せんことを期す、謹で稟告す

明治三十八年十二月

審美書院

ANNOUNCEMENT.

We have been actively engaged for a long time, in publishing great collections of Pictorial Masterpieces which we have had the honour of placing before the public: namely,—"Selected Relics of Japanese Art," "Masterpieces Selected from the Kōrin School," "Masterpieces by Motonobu," "Nansō Meigwayen," and others. It has afforded us the highest satisfaction to find that these works are warmly appreciated by the public because of their ripe and attractive contents, superior typography, and beautiful bindings. In fact, *The London Times*, the greatest newspaper of the world, commented upon them editorially, as follows:

Should the series of volumes beginning with this "Motonobu Gashu" be continued so as to comprise equally fine examples of the greatest among Japan's pictorial artists, European and American connoisseurs will find a new interest in pictures of the pure Japanese school. The "Masterpieces Selected from the Kōrin School" is a volume beautiful in everything that can be supplied by the crafts of the printer, the binder, the papermaker, the photographer, the chromoxylographist, and the engraver. The public will have access to 155 typical specimens of the genius of this essentially Japanese school, and will possess a library of Japan's decorative art in its highest phases. It will be a library presenting also the unique advantage of Japanese authorship, thus enabling us to place ourselves at the point of view of a people whose motives and methods have been so variously interpreted."

At the great Expositions of Paris, France, and St. Louis, United States of America, we were awarded the first-class gold medal by the former, and the highest and most honourable "Grand Prize" by the latter. His Majesty, the Emperor of the British Empire, favoured us with the following words of praise:

Buckingham Palace  
2nd March, 1905.

Dear Viscount Hayashi:

I have had the honour of submitting your letter to the King.

I am commanded by His Majesty in reply to request you to be so good as to convey to Mr. S. Tajima from him the expression of his thanks for the copy of his work which he has sent to the King through your Excellency, and to acquaint him that His Majesty has much satisfaction in accepting it.

I am further commanded to ask you to inform Mr. Tajima that His Majesty greatly appreciated this interesting and useful volume which he has forwarded to him, and which is so beautifully illustrated.

Believe me,  
Yours very truly,  
Knollys.

These pleasing marks of appreciation have conferred brilliant honour upon the works published by the present company. But besides these, we have received the great honour of being permitted to take photographs of the pictures upon the sliding wall-panels of the two Imperial Detached Palaces, Nijō, Kyōto, and at Nagoya, and we intend to include reproductions of these in the albums to be published by us hereafter.

The pictures on those wall-panels in each of the detached palaces, are hundreds in number, and all of them were executed by the most eminent artists of the times when the edifices were constructed, and those illustrious men gave to their work their whole ability and professional strength, so that all the rooms are indescribably beautiful; yet the public are not permitted indiscriminately to visit the interior of those palaces; much less are they allowed to take photographs of these Imperial treasures. Not a single photograph of these precious art works is, therefore, to be found in the whole world. We esteem it a rare honour that we should have been permitted to photograph them, and that we alone should be the means of making them known to the public, through the medium of our albums, for the first time.

Impressed with a deep sense of the responsibility which this gracious permission confers, we have made up our mind that we will strive with more energy than we have ever yet displayed, to collect none but the choicest materials for our reproductions, and through them to reveal to the whole world the very essence of Japan's Art.

TOKYO, DECEMBER, 38TH MEIJI (1905).

THE SHIMBI SHOIN.



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SELECTED RELICS  
of  
JAPANESE ART  
Vol. XI.  
EDITED BY S. TAJIMA.

真美大觀 第十一冊

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多門廣目二天王乾漆像(同上) 二枚  
筆者不詳持國觀音像(木版着色摺) 一枚  
筆者不詳不空羼索觀世音菩薩畫像(寫真版) 一枚  
金剛峯寺螺鈿繪經緯圖(同上) 一枚  
馬遠筆山水圖(同上) 一枚  
夏圭筆山水圖(同上) 一枚  
筆林中群猿圖(同上) 一枚  
王翬筆花鳥圖(木版着色摺) 一枚  
加々筆觀自在菩薩畫像(寫真版) 一枚  
五澗筆山水圖(同上) 一枚  
蔡山筆羅漢圖(同上) 一枚  
定慶作鞍馬寺正觀自在菩薩木像(同上) 一枚

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SELECTED RELICS

of

JAPANESE ART

Vol. XI

EDITED BY S. TAJIMA.

大正美術全集

第十一冊

Tokyo :

NIPPON SHIMBI KYOKWAI

22, NICHÔMACHI, SHITAYA-KU.

1902.

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眞美大觀 第十一冊

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名古屋離宮御張附

山水圖(紙本金泥引墨畫) 狩野興意筆

第一、月夜山水圖(竪八尺三寸、横九尺一寸)

第二、雪中山水圖(竪五尺六寸、横六尺)

第三、江村初春圖(竪五尺六寸七分、横一丈二尺)

名古屋離宮は元と尾州侯徳川家の居城なりしが維新後一時陸軍省の所轄に屬し明治二十六年六月一日に至りて離宮となりたるものなり、今其建築當初の梗概を敘せんに徳川家康、尾張全國を第九子義利(後に義直と改む)に與へ名古屋に居して之を治せしめんとす、然れども名古屋はもと尾張半國を領せし織田信秀の居城にして、規模甚だ小なるを以て之を改築せんと欲し、慶長十四年(西暦一六〇九年)正月廿五日、家康自ら義利を從へて駿府より清洲に至り、十月、牧長勝をして名古屋の地を檢せしめ、翌年正月、築城の令を發し、役を加藤清正、福島正則、池田輝政、蜂須賀至鎮及び淺野、鍋島其他の諸侯に課す、閏二月是等の諸侯相會して假舎を營み、二十萬人の工夫を役して日夜建築に従事し、久からずして成る、中に就きて天守閣は加藤清正の獨營に係り、本丸及び外廓は諸侯各之を分擔せり、同年九月、義利之れに移り、十二月に至りて工事全く竣れり、而して黒木書院と稱する一棟は元と清洲の城に在りしを移築したるものなりと云ふ、茲に掲ぐるものは其障壁畫中の三圖なるが、其筆者を或は狩野元信ならんと傳ふる者あるも、毫も元信の特調を認むる能はず、吾人は黒木書院に隣れる御湯殿の障壁畫と共に寧ろ之れを、狩野興意の優品と斷定するの妥當なるを信ず、其毫端輕快僞拔にして、狩野派の畫中稀れに見るの別調を成せども、仔細に其筆致を點檢するに頗る興意の特調を存するのみならず、彼れが尙慕したる牧溪、雪舟等の風趣また掬す可きものあるを見る、想ふに當時徳川氏の命を受けて其居城の障壁に是の如き靈腕を揮ふもの、探幽以外また興意を措て他にあらざるなり

興意一に興以に作る、名は定信、法名心甫、刑部少輔、中里と稱し、法橋に敘せらる、下野國足利の人なり、初め狩野光信の門に學び、更に牧溪、雪舟二家の畫風を慕ひて一格を成す、狩野家中興の祖と稱せらる、探幽及び尙信、安信の三名工は實に興意指導の下に其天才を大成せるものなり、故を以て特に狩野の姓を冒すことを許さる、寛永十三年(西暦一六三六年)七月十七日歿す、其齡詳ならざれども、其畫に六十八歳の歎あるものありと云へば、七十前後の壽を保ちしものなるを知る可し

LANDSCAPES.

THREE PICTURES ON SLIDING WALL-PANELS IN THE DETACHED PALACE AT NAGOYA.

(Monochrome sketches; First plate, 8 feet 3 inches by 9 feet 1 inch;

Second plate, 5 feet 6 4/5 inches by 6 feet;

Third plate, 6 feet 7 5/8 inches by 11 feet 11 1/8 inches.)

BY KÔI KANÔ.

(COLLOTYPES.)

The Detached Palace at Nagoya was formerly used as a castle by a branch of the Tokugawa family, the head of which was the Prince of Owari province. After the Restoration (1867), it was assigned to the War Department for sometime, and was occupied by troops until the 1st day of June, 26th year of Meiji (1895), when it was made an Imperial Detached Palace. We give here a sketch describing something of the history of its construction. Iyeyasu Tokugawa (the founder of the Tokugawa dynasty of Shôguns) gave the whole province of Owari as a fief to his ninth son, Yoshitoshi, subsequently renamed Yoshinao, with a view to having him control the administration of its affairs from Nagoya. The Nagoya castle at that time was somewhat small in size, because it had previously belonged to Nobuhidé Oda, who governed but one-half of the province in his time, and therefore Iyeyasu determined to rebuild it. On the 25th day of the 1st month, 14th year of Keichô (March 2nd, 1609), Iyeyasu, accompanied by Yoshitoshi, came in person from Sumpu (Shizuoka) to Kiyosu (near Nagoya) and in the 10th month (November) he commanded Nagakatsu Maki to examine the strategical features of Nagoya, where, in the 1st month of the next year (January-February, 1610) he issued a proclamation announcing that he would build a castle. Kiyomasa Katô, Masanori Fukushima, and several other daimyô, where instructed to superintend the work of construction. Accordingly, these great retainers of Iyeyasu gathered together at the place and put up temporary buildings in the second intercalary month (March-April, 1610), where in two hundred thousand workmen were lodged. These artisans and labourers, working day and night, soon finished the task of construction. Certain portions of the castle were assigned to particular individuals, for the satisfactory condition of which they were held responsible and to which they gave their personal attention: especially the central tower ("Tenshu kaku," or donjon) was built solely under the supervision of Kiyomasa Katô, while the main edifice ("Hommaru," citadel) and the exterior buildings ("Sotoguruwa") were under the immediate care of other daimyô. In the 9th month of the same year, Yoshitoshi moved into the castle, the external construction of which was completely finished in the 12th month. It is said that one of the minor buildings—called Kuroki-shoin (literally, "Black-wood Hall"), which stands in the ground—used to be in the gardens of Kiyosu castle, and that it was removed to Nagoya, practically intact.

The three pictures given here are taken from the decorations on the sliding wall-panels (Fusuma) of Kuroki-shoin. The artist, according to some authorities, was Motonobu Kanô, but we fail to detect any of his characteristic traits in the pictures. We believe it is proper to conclude that the artist, who produced these landscapes as well as the pictures on the sliding wall-panels of the Oyudono, next to Kuroki-shoin, was no other than Kôï Kanô. The light but strong technique is such as is rarely seen in the productions of the Kanô school; and yet when we examine these pictures closely, we readily see that they bear marked features of Kôï's style: furthermore, there are to be detected certain admirable characteristics of Mokkei (Mu-chi), Sesshû, and other artists, for whose methods Kôï had a great liking. We are inclined to think that, with the exception of Tannyû, there was no other artist of the Kanô school at that time who had such sufficient professional ability to warrant the Tokugawa family giving him an order to paint on the wall-panels of their castles.

Kôï was familiarly known as Sadanobu. His ecclesiastical cognomen was Shimpô. He received the appointment of Hokkyô. He was a native of Ashikaga, Shimotsuké province, and studied art with Mitsunobu Kanô. Afterwards he imitated the style of the two great artists, Mokkei and Sesshû, but he eventually evolved his own personal method, which was so strong that great masters of Kanô such as Tannyû, Naonobu, and Yasunobu, rounded out their genius under his instruction. For that reason, he was permitted to use the name of Kanô. He died on the 17th day, 7th month, 13th year of Kwanyei (September 2nd, 1636). His age is not well known, but there are extant some of his works which bear legends stating that they were excuted when he was 68 years of age; and from this fact we may infer that he died just before or just after his 70th year.



[illegible][illegible]

第三道關圖（遷正只六寸，廿金，一夫二只）  
第二道關圖（遷正只六寸，廿金，一夫二只）  
第一道關圖（遷正只六寸，廿金，一夫二只）

山水圖 璣本金 紙 作墨畫  
卷 裱 與 意 筆

## 239 ADONIS

(COLLOTYPE).  
BY K. H. K. V. N. O.









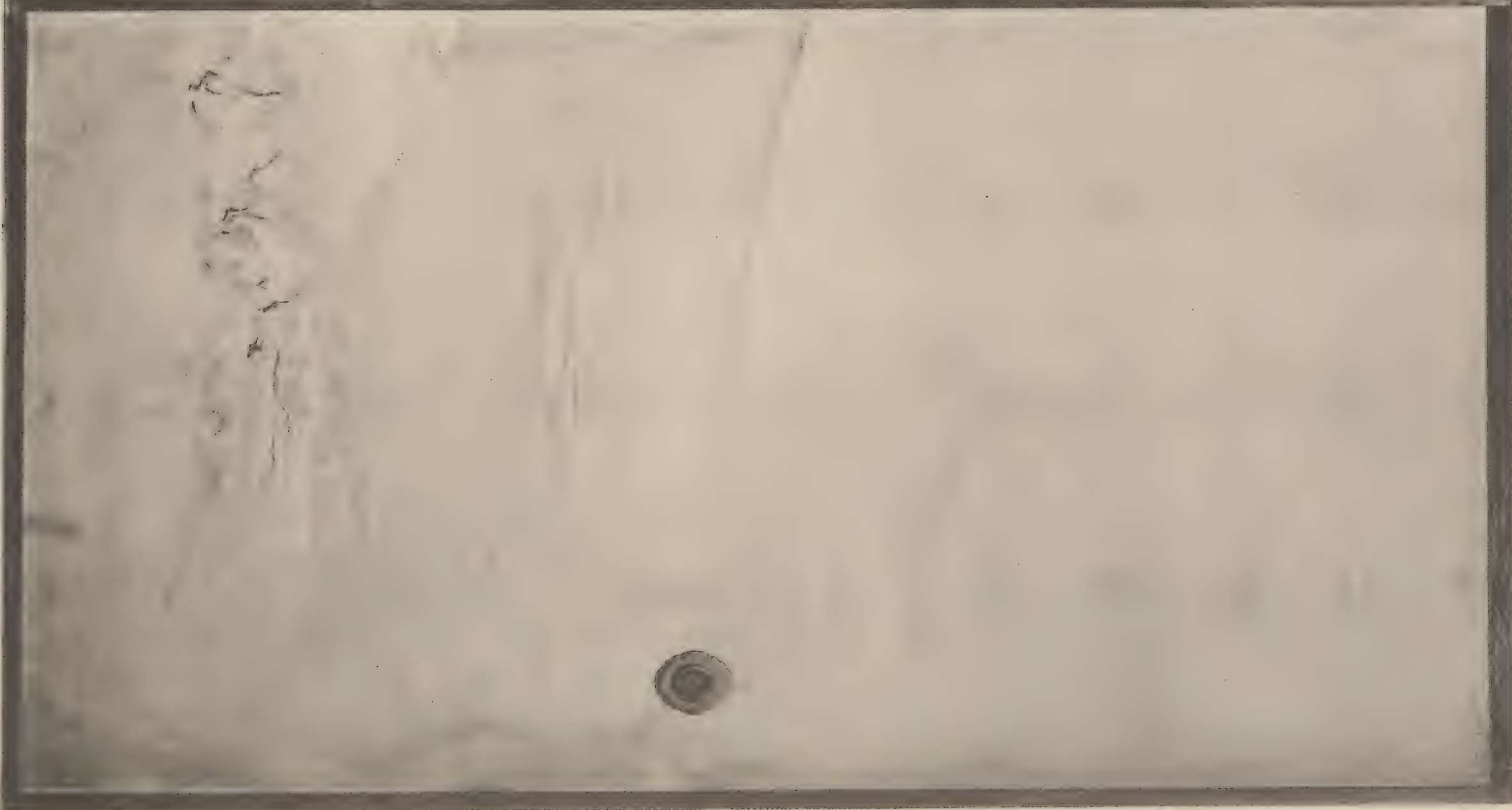
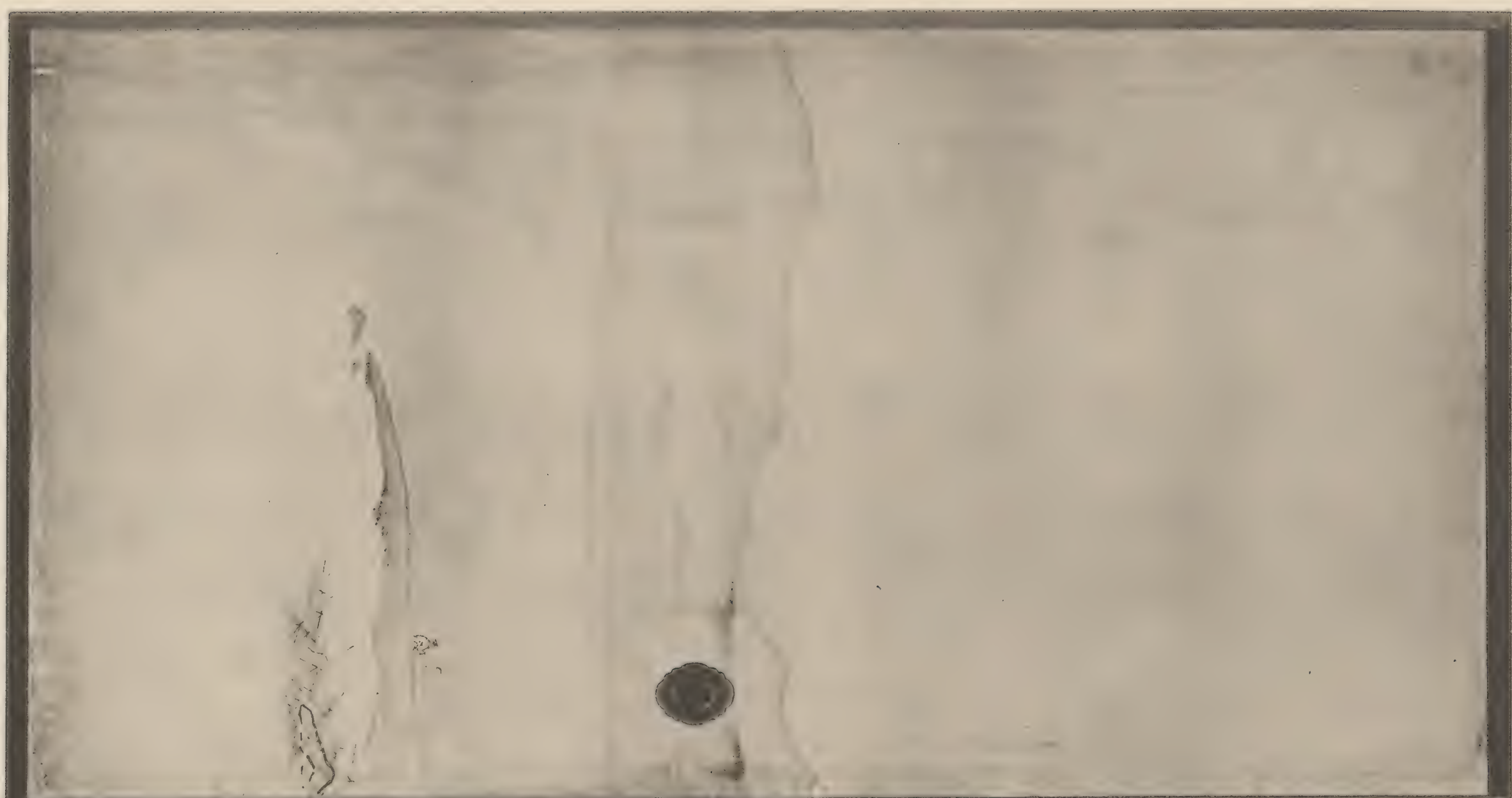


















## 名古屋離宮御張附

### 山水人物圖(紙本砂子地淡彩)

狩野探幽筆

第一、瀑亭雅會圖(竪九尺九寸、横一丈五尺九寸)

第二、使人問老圖(竪六尺四分、横一丈二尺七寸八分)

第三、樹下彈琴圖(竪五尺三寸三分、横一丈三尺九寸八分)

名古屋離宮造營の梗概は既に前に述べたる所の如し、但し其建築物中上洛殿は寛永三年(西曆一六二六年)京都二條城に後水尾天皇の行幸を仰がんが爲め、徳川秀忠、家光上洛の時に際し、途次の旅館に充てんとて新に營建したる所なり、而して其殿内の障壁は悉く探幽の揮灑したるものにして、山水あり、人物あり、樓閣あり、花鳥あり、波浪あり、満室の美觀實に言ふ可からず、茲に出すものは則ち其中の三圖にして、甲は床間の御張附、乙と丙とは一、間及び二、間の御襖なり、此等の畫もし上洛殿建築の當時直ちに揮灑したるものとすれば、探幽が二十四五歳の時に當り、又もし幾年かの後に至りて成りたるものとするも、猶彼れが壯時の作なること疑なし、兎に角探幽が將軍家の台命を受けて、構想落筆共に満身の精力を披瀝したるものなれば、天稟の靈腕筋骨漸く全く名刀鍛へ成りて其氣殆んど星斗を衝くの概あり、他年老熟に任せて漫に輕輒の巧を弄したるものと固より日を同うして語る可からざるの妙あり、嗚呼狩野家絶後の大家たる彼れの面目を窺知す可き大傑作は先づ指を此等の障壁畫に俵せざるを得ざるなり

## LANDSCAPES AND FIGURES.

### THREE PICTURES ON SLIDING WALL-PANELS IN THE DETACHED PALACE AT NAGOYA.

(Slightly coloured: First plate, 9 feet 10  $\frac{1}{10}$  inches by 11 feet 7 inches; Second plate, 6 feet by 12 feet 8  $\frac{1}{2}$  inches; Third plate, 5 feet 3  $\frac{3}{5}$  inches by 13 feet 10  $\frac{3}{4}$  inches.)

BY TANNYŪ KANŌ.

(COLLOTYPES.)

A sketch containing some interesting details connected with the process of constructing the Castle which is now the Detached Palace at Nagoya, has just been given. Among other buildings, that called Jōrakuden was built in the 3rd year of Kwanyei (Western calendar, 1626) as a temporary resting-place for ex-Shōgun, Hidetada and Shōgun, Iyemitsu Tokugawa, who went to the capital to request Emperor Go-Mizuno-o to come to the Nijō castle in Kyōto. All the pictures on the wall-panels of Jōrakuden were done by Tannyū. Among them are landscapes, figures, palatial buildings, flowers and birds, waves and billows, and many other subjects, so that all the rooms were, indeed, enchanting to the fullest extent.

The pictures reproduced here are selected from the masterpieces just mentioned. One is pasted on the wall of the *toko-no-ma* (the ceremonial alcove); and the other two, respectively, are sliding-screens in the *Ichū-no-ma* (literally, "First Room") and *Ni-no-ma* ("Second Room"). If it is true that these works date from the time of the construction of Jōrakuden, they were surely executed by Tannyū when he was about 24 or 25 years of age. Even if they were done after that time, it is not to be doubted that they were produced in his youth. At any rate, by command of the Shōgunate, he gave his whole talent for brilliant conceptions to these compositions, and poured out his energy unstintedly, so that his ability is exhibited with that loftiness which suggests a flight of imagination into the regions of the stars. In fact they evince such strength and ability that they can hardly be classed with those canvases upon which he displayed so lavishly the affected, soft, tender treatment of the pictures produced when he was old. The greatest works of one of the greatest masters of the Kanō school, these may well be called, and they fully manifest his essential characteristics.





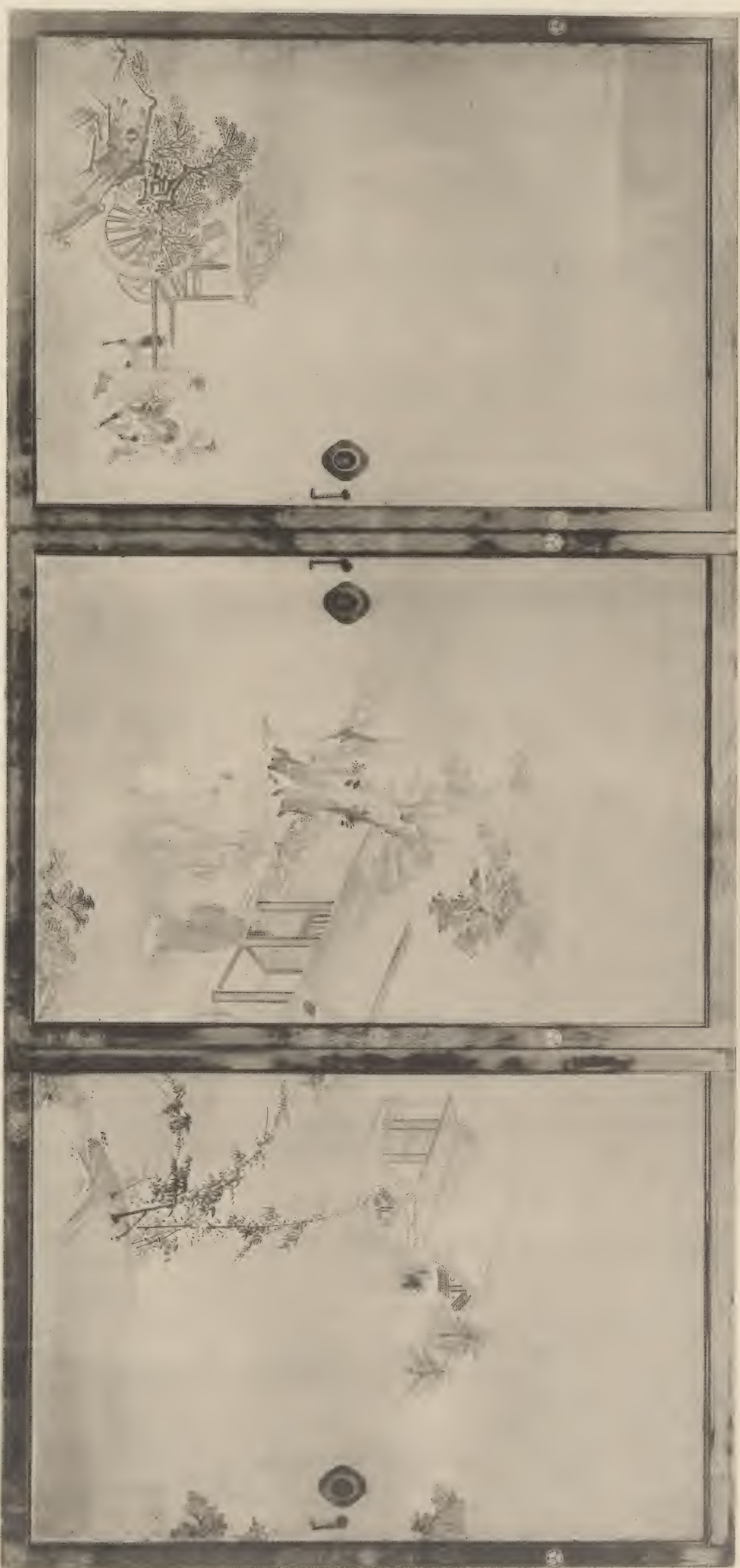








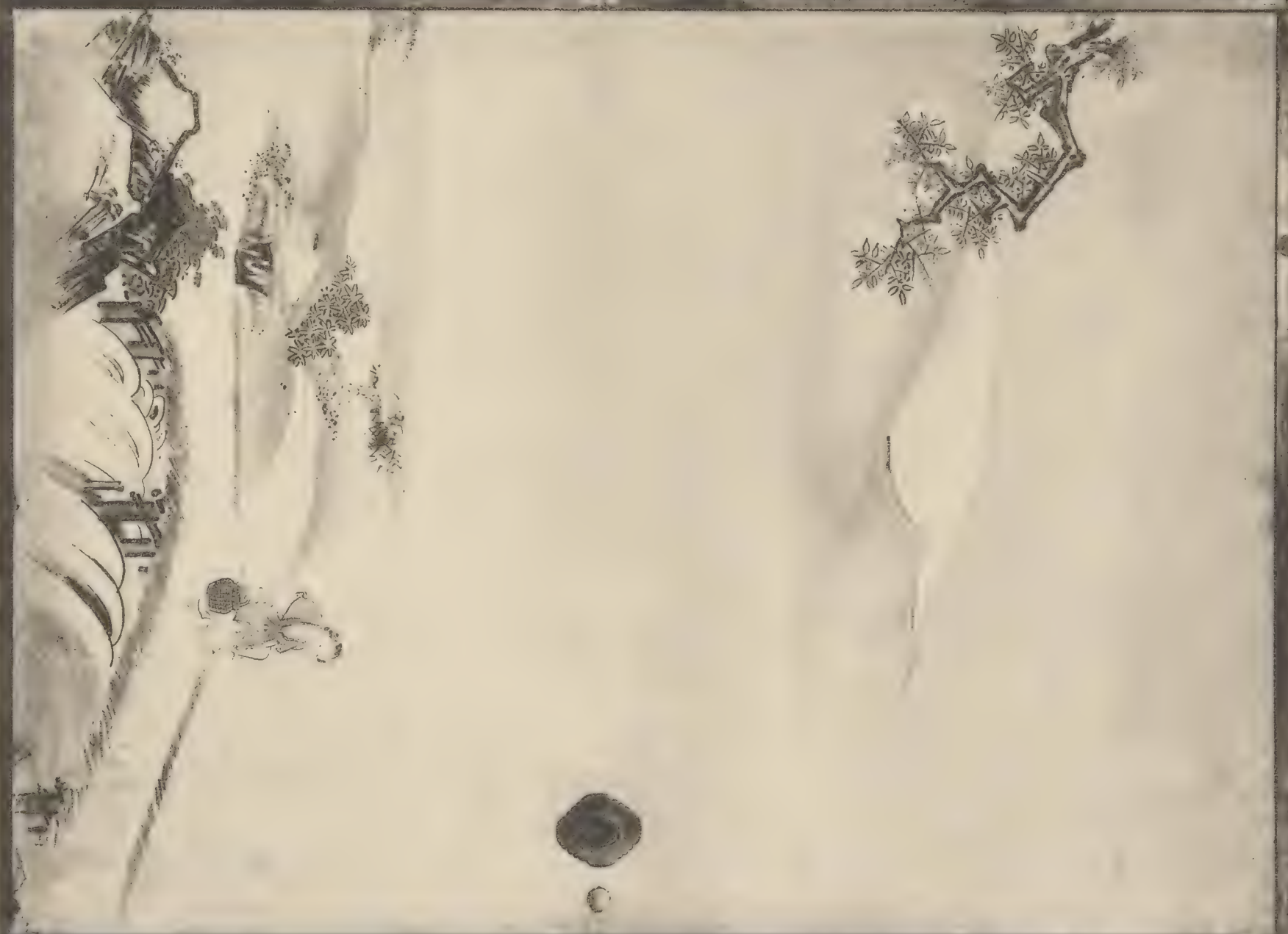


















不空絹索觀世音菩薩乾漆像 傳良辨僧正作

(身長一丈二尺)

奈良華嚴宗大本山東大寺法華堂安置

東大寺法華堂は聖武天皇が天平五年(西曆七三三年)良辨僧正第六冊に其傳ありの爲めに建立し給ひしものなることは、前に既に記載したり、茲に出す第一圖は即ち良辨僧正が其堂の本尊として安置したる不空絹索觀世音(第四冊に其解あり)にして、身長一丈二尺の乾漆製立像なり、此像、僧正自ら作りたるものなりと傳へらるゝも、彼れ果して此の如き名作を出すの技倆ありしや否や、遽に判知するを得ず、然れども此像が法華堂建立當時即ち天平年間(西曆第八世紀の上半)の作たることは、毫も疑を容る可からざるのみならず、其圓滿なる相好よく菩薩の本眞を發揮し、眞に當代に於ける彫刻術極盛期の好標範と稱するも、決して過稱にあらざるなり。第二圖の一は此本尊の寶冠にして、他は其光背なり、寶冠は金屬及び珠玉を巧みに使用して製作したるものにして、高さ寶珠火炎の頂まで二尺二寸二分、また本尊の額部に當る輪帶の徑、前後一尺六寸、左右一尺五寸あり、冠の全體に用ゐたる金屬は悉く白銀にして、珠玉は翡翠、瑪瑙、水晶、琥珀、眞珠、吹玉等の類を以てし、其數殆んど二萬六七千に達せり、而して巧みに此等の形と色とを利用し、或は車輪狀を成し、或は璽珞を作り、又は種々の模様を顯はし、以て花蓋の苞としたる等、其用法の變化自在なる、洵に驚嘆の外なし、又冠の前面には、蓮座の上に立ち、施願の印を結べる身長八寸許の佛像あり、これ亦銀製にして、能く豐腴溫雅の相好を表はし、其大小二光背には透彫を以て唐草模様を出せり、就中大なる光背は其末端を十二の花となし、毎花の中心より多くの珠玉を貫きて璽珞としたるものにして、頗る優美なるを覺う、要するに此寶冠は其意匠、技巧、共に卓拔非凡にして、よく裝飾の妙を曲盡し、天平時代に於て最も發達せる工巧を研究す可き絶好の材料なりと稱す可し、次に本尊の光背は全體木彫にして、其形狀の溫雅なる、其透彫模様の優美なる、且つ周圍の蔓草模様を火炎に變化せしめたる意匠、刀法の如き、眞に賞讃す可きものと云ふ可し。

LACQUERED IMAGE OF AMOGHAPĀŚA AVALOKITEŚVARA  
(FUKŪKENSĀKU KWANNON), WITH CROWN AND HALO.

(Figure, 12 feet in height.)

SAID TO BE BY RÔBEN SÔJÔ.

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPES.)

As has been already stated in this series, the great hall, Hokkedô, the oldest and most important of the numerous edifices pertaining to Tôdaiji, was built by Emperor Shômu as a tribute to the memory of Rôben Sôjô, the founder of that temple. The image here reproduced is installed in the hall, Hokkedô, as the chief object of worship, and is said to have been sculptured by Rôben himself, but there is some doubt as to the accuracy of that statement. It is certain, however, that the image was made in the Tempyô period (first half of the 8th century) just at the time that Hokkedô was built.

The countenance of the image is so well done as to display the merciful expression of the Bodhi-sattva most admirably, and at the same time the trunk, hands, and all parts are made in perfect proportion. It is, indeed, one of the best pieces of sculpture produced at that period, when the technique of the art had attained its fullest development.

The first plate here given is a reproduction of the whole image. One of the pictures on the second plate shows the crown on a larger scale, and the other picture is the halo. The crown is skilfully made of silver, inlaid with various precious stones, in number exceeding 26,000. By adroitly availing of the varying shapes and colours of these gems, the artist has arranged several effective bits of ornamentation around the crown. A small image of Amitâbha, eight inches in height, stands on a lotus flower in the front of the crown; this miniature figure has two halos, each of which displays a design of vines and flowers. The large halo surrounding the head of Avalokiteśvara, here reproduced, also has a fine design of vines. In short, this image of the Bodhi-sattva, together with its crown and halo, is to be treasured carefully as it is representative of the art of the Tempyô period; the methods of handling lacquer, which they show us, being extremely skilful and having every detail brought out most admirably.



ける意に於ける味を眞に賞讃せしむるもの云ふ可し

[illegible]

且其盤宗大本山章大寺結社聖賢堂

卷二

不空爾索羅州言各圖勢輪嶺 明貞隆龍玉道

(FUKUKENSAKU KWANNON) WITH CROWN AND HAIR.  
 LAOCHERED IMAGE OF AMOGHARAJA AVAKRISTESVARA

(Figure, 12 feet in height.)

SAID TO BE BY RÖREN 2070.

OWNED BY THE TEMPLE, TODAY, WANA.

(COLLOTYPE.)

As has been already stated in this series, the great hall, Hokkedô, the oldest and most important of the numerous edifices pertaining to Tôdaiji, was built by Emperor Shômu as a tribute to the memory of Rôben Sôjô, the founder of that temple. The image here reproduced is installed in the hall, Hokkedô, as the chief object of worship, and is said to have been sculptured by Rôben himself, but there is some doubt as to the accuracy of that statement. It is certain, however, that the image was made in the Tempyô period (first half of the 8th century) just at the time that Hokkedô was built.

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The first plate here given is a reproduction of the whole image. One of the pictures on the second plate shows the crown on a larger scale, and the other picture is the halo. The crown is skillfully made of silver, inlaid with various precious stones, in number exceeding 20,000. By adroitly availing of the varying shapes and colours of these gems, the artist has arranged several effective bits of ornamentation around the crown. A small image of Amida Buddha, eight inches in height, stands on a lotus flower in the front of the crown; this miniature figure has two halos, each of which displays a design of vines and flowers. The large halo surrounding the head of Avalokitesvara, here reproduced, also has a fine design of vines. In short, this image of the Bodhi-sattva, together with its crown and halo, is to be treasured carefully as it is representative of the art of the Tempyô period; the methods of handling lacquer, which they show us, being extremely skillful and having every detail brought out most admirably.

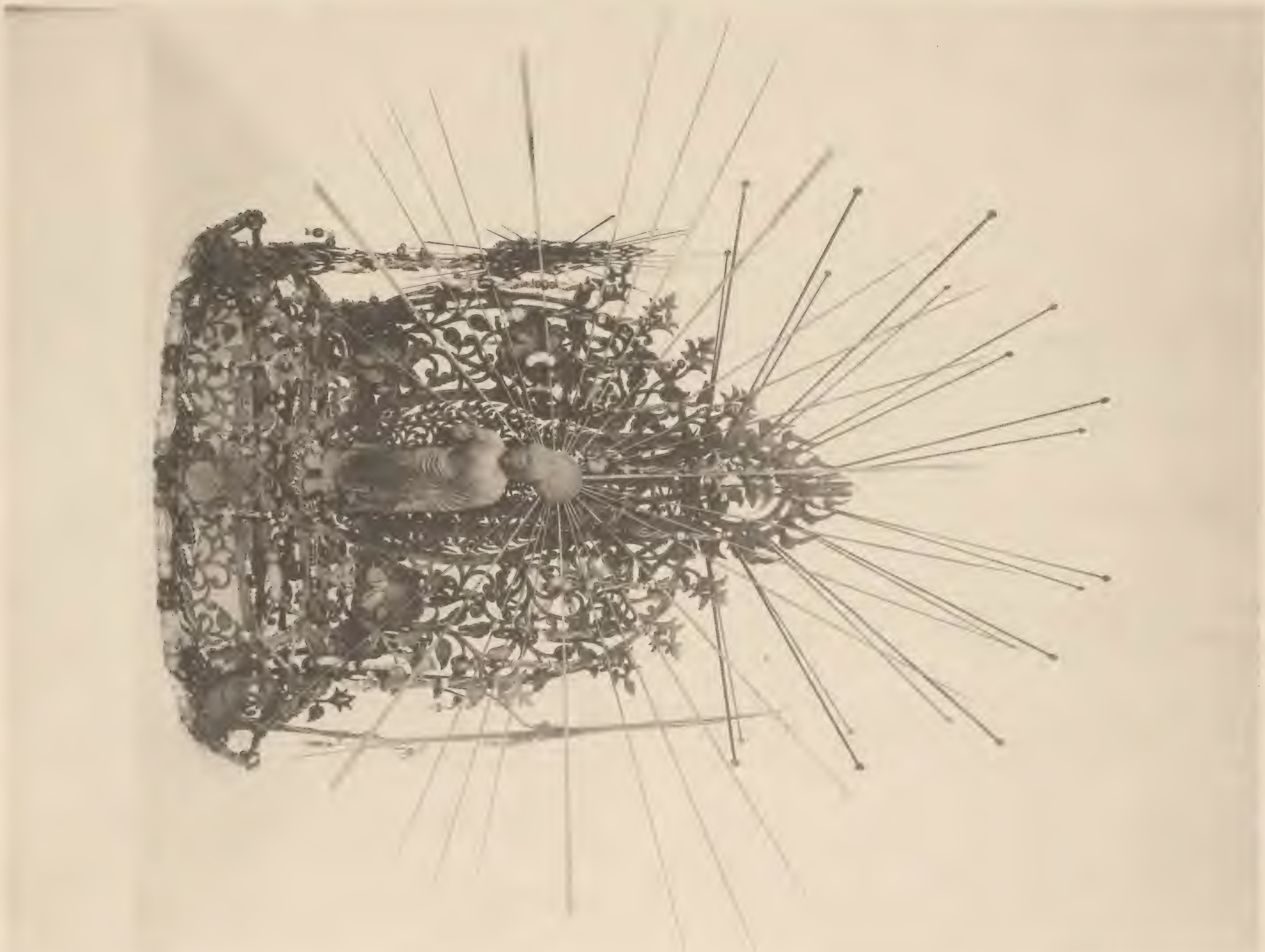


















多門、廣目二天王乾漆像 傳行基菩薩作

(身長各一丈)

奈良華嚴宗大本山東大寺法華堂安置

此二軀の像は前に出す不空絹索觀世音像と共に法華堂に安置せらるる四天王中の多門(第一圖)廣目(第二圖)二天王なり、案するに天平十三年(西曆七四一年)三月聖武天皇詔して、國家安穩の爲め法華堂に於て金光明最勝王經を轉讀せしめ、以て四天王の擁護を被らんとし、即ち其像を造らしめ給ひ、同十五年西曆七四三年正月また衆僧を集め、該經を同堂に於て讀誦せしめ給ひしことを史に傳ふれば、此四天王像は即ち其頃に成りしものにして、本尊不空絹索觀世音像と其時代を同うせること疑ふ可からず、其製作は俗に張貫と稱する脱活漆製にして全體に彩色を施せり、其面貌姿態の相好よく天王たるの本眞を發揮せるのみならず、四肢筋肉の弛張の如き、頗る寫生の巧を曲盡し、又其足下の夜叉殆んど入神の妙技を極めたり、之が作者は古來傳へて行基菩薩天平勝寶元年即ち西曆七四九年二月二日八十歳にて寂すなりと稱すれども、行基菩薩果して此の如き妙技を有したるや否や、容易に信を措き難し、然れども其手法の卓拔非凡にして、眞に千古の名作たるに至りては何人も等しく稱讃して止まざる所なり

そもく此堂に安置する所の佛天像頗る多く、而して二三の塑像を除くの外、他は皆脱活漆製なり、其製作の日より今日に至るまで既に千餘年の星霜を経たるに拘はらず、破損の甚しからざるものは、蓋し其技工の精妙なるに由らざる可らず、要するに法華堂は天平時代に於ける建築の好標範なると共に、堂内數多の佛天像亦皆同時代の名作なれば、此一堂は實に天平期の建築及び彫塑等を代表す可き唯一の美術館なりと云ふ可く、而して一たび此處に詣する者は、此等の靈像に對し、おのづから崇敬の念を禁ずる能はざる可し

TWO MAHÂRÂJAS: VAIŚVAVANA (TAMON-TEN) AND VIRUPAKSHA (KÔMOKU-TEN).

(Papier maché and dry lacquer; height of each 10 feet.)

SAID TO BE BY GYÔKI BOSATSU.

PRESERVED IN HOKKEDÔ, TÔDAIJI, NARA.

(COLLOTYPES.)

These images are preserved in Hokkedô, together with the image of Avalokiteśvara Amoghapâśa, (an image of which has already been given in the present volume), and various other treasures. These figures represent two, that is Vaisravana and Virupaksha, of the four Mahârâjas. On reading history, we learn that Emperor Shômu gave command in the 3rd month of the 13th year of Tempyô (741), that the priests read the whole of the Buddhist sûtra, Konkomyô Saishôokyô, by fluttering the leaves in the breeze, for the purpose of securing peace throughout the empire, and to induce the four demon kings to protect the land and the people; he likewise commanded that images of the kings be made. Furthermore, we learn from history that, in the first month of the 15th year of the same era (743), the Emperor gave command to a great number of priests assembled together, to read again the same scripture in the same manner and in the same building. Consequently, from all these facts, we see that the images of the four kings were produced at that time, and we have no doubt the main image, that of Avalokiteśvara Amoghapâśa was made at the same time. The method of making these images is one form of what is generally called *hari-nuki*; that is a papier maché frame covered with dry lacquer. The whole body is coloured, and this, together with their lifelike attitudes and features, shows harmoniously the true nature of these kings. The extending and contracting of the muscles are closely imitated, while the writhing devils under their feet are admirably worked out. The maker is said to be Gyôki Bosatsu (who died at the age of 80 years, in the first year of Tempyô-shôhō, that is, in Western style, February 2nd, 749): this rumour has come down to us from very remote antiquity, but we cannot readily say whether or not he had such a skilful hand: yet that the images display admirable and cunning workmanship, no one can doubt; and all people agree in praising them as being the finest works of the kind that have been preserved to us for a thousand years. There are many Buddhist images preserved in Hokkedô, and all are of the same material, except two or three clay images. Notwithstanding that they have been kept for more than a thousand years from the day when they were made, they are but little damaged, and this must be due to the skilful workmanship of the artists. In short, Hokkedô is the one supreme model of buildings of the time of Tempyô that remain to us, and for this reason, as well as because it contains so many Buddhist images made at the same time, we may properly call it the only Museum that stands as the representative of buildings and carvings of that era. If anyone visits the building and inspects these beautiful, artistic images, he cannot but be filled with reverence.























持國天畫像(絹本着色) 筆者不詳

(竪四尺四寸四分、横三尺一寸五分)

奈良法相宗大本山興福寺藏

此畫は増長天畫像と共に興福寺の寶物中有名なるものなり、意ふに此二天圖は元と多聞、廣目の二天圖と共に四幀完備したりしならんも、何時の頃にか散逸して二幀のみを遺すに至りたるものならんか、其筆者に就きては古來の傳説なく、且つ之を鑒定識別せんこと固より困難の業なれども、其太き描線の現はせる變化と、適健快暢にして毫も澁滯萎縮の痕なき筆致と、一種豪壯なる精氣の磅礴たると、其傳色の配合等に據りて查察すれば、恐らく藤原時代初期頃(西曆第九世の後半)に出でたる大家の手に成りたるものなるべし、其相好姿態はよく佛教の護持者として、邪惡を折伏するの神用を示し、且つ其眷屬二鬼の如き亦頗る生意に富むを見る、洵に當代有數の名品なりと云ふべし

DHṚITA-RASHṬRA (JIKOKU-TEN.)

(Kakemono, coloured; 4 feet 3 inches by 3 feet 1 <sup>7</sup>/<sub>10</sub> inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(WOOD-CUT.)

This picture, with that of Virūḍhaka, is one of the most famous treasures of Kôfukuji. In our opinion, the two pictures, together with the portraits of Vaiśravaṇa and Virūpāksha, composed a perfect quartette, and perhaps they may have been separated at one time; but two of them have evidently been safely handed down to us. We have no traditions as to the identity of the artist, and it is, moreover, no easy task to discover who he was or to determine anything at all about the matter, yet, on seeing the thick strokes of the brush and the strong, free treatment, which betrays no trace of hesitation or stagnation, the vivid and energetic atmosphere that pervades the composition, and the arrangement of colours, it is evident that the work was executed by a skilful hand at the beginning of the Fujiwara era (Western calendar, the latter part of the 9th century). The countenance and posture of the portrait fully bring out the divine power of a defender of Buddhism who would successfully overthrow all evil and sin; while the treatment of the two devils that are following Dhṛita-rashṭra, also abounds in freshness, so that we may safely conclude that this work is one of our most valuable art-possessions.



前記常光菩薩の作品なりと云ふべし  
を示し且て其常光二尊の面を亦頗る注意に寄せる  
處はよく學識を驚かすべし一派を代表するもの  
出づる大家の筆に違ふたものなるべし其細密  
なすれは應とて無類の神品なり蓋し其の筆  
墨なる常光の神品なり其特色の適合等一筆  
意趣神妙にして蓋し無類の筆に筆と一筆  
より無類の筆に筆と一筆と筆と一筆と  
きては古来の筆に筆と一筆と筆と一筆と  
二尊の面を蓋すに筆と一筆と筆と一筆と  
に無類の筆に筆と一筆と筆と一筆と  
の筆と一筆と筆と一筆と筆と一筆と  
此畫は蓋し天國の畫に其に無類の畫に其に

東京美術院大本山興福寺藏

(蓋し只一尊の畫、三三三三三三)

持國天壽動照本管也 華香不結

DRITA-NASHIYA (GEOGRAPHY)

(Kalamono, colored; 4 feet 3 inches by 2 feet 1 1/2 inches)

DRITA-NASHIYA

OWNED BY THE TEMPLE, HOKKOKU, NARA.

(WOOD-CUT)

This picture, with that of Virūpākṣa, is one of the most famous treasures of  
Kōfukuji. In our opinion, the two pictures, together with the portraits of Virūpākṣa  
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abounds in freshness, so that we may safely conclude that this work is one of our  
most valuable art-possessions.











不空羂索觀世音菩薩畫像(絹本着色) 筆者不詳

(竪三尺四寸六分、横二寸九分)

東京益田孝君藏

不空羂索觀世音のことは、曩に第四冊に解説したり、但し此畫像は胎藏界の不空羂索にして、經に其身白肉色にして四臂あり、右第一手に念珠を持し、第二手に軍持瓶を執り、右第一手に蓮華を持し、第二手に羂索を持し、鹿皮を以て袈裟と爲し、三面あり、面上に三目ありと云へるに略、合し、但だ右第一手に念珠を持せずして空(頭指)火中指の二指相捻るの差あるを見るも、是れ別に典據のあるありて描けるものならんか、また左右の脇侍は一は執金剛神にして、他は恐らく金剛力士の一體ならん

不空羂索像の現今に傳はるもの、多くは乾漆製又は木彫にして、畫像に至りては極めて鮮し、況んや茲に出すものゝ如き優秀卓絶なるものに於てをや、其筆致の醇雅精妙にして、適勁快暢なる、よく菩薩の菩薩たる慈悲無量の徳相を表現し、且つ其面貌手足等に於ける肉色の配合殊に妙を極め、蓮瓣に於ける切金の使用法の頗る巧なると共に、眞に驚嘆す可し、筆者は巨勢金岡寛平頃、即ち西暦第九世紀終の人なりとの説あるも、固より詳ならず、蓋し此種の古畫に對して其筆者もしくは流派を斷定するは識者の敢てせざる所、此等の推斷は須らく幾多の精査考覈の結果に待たざる可からず、故に今は單に其技巧と表顯とにより、之を鑒別して、今より凡九百年前、即ち藤原時代初期頃の名手が其精英を罩め盡して描畫せるものならんと云ふに止む可し

AVALOKITEŚVARA AMOGHAPĀŚA (FUKŪKENSĀKU KWANNON).

(Kakemono, slightly coloured; 3 feet 5¼ inches by 2 feet 10 3/5 inches.)

ARTIST UNKNOWN.

OWNED BY Mr. TAKASHI MASUDA, TOKYO.

(COLLOTYPE.)

As to this Avalokiteśvara Amoghapāśa, we give a minute description in the fourth volume of this series. In one of the Buddhist sūtras there is a passage about him which reads as follows: "His body is of a white flesh colour and he has four arms. In the first of the right hands he has a rosary; in the second he holds a small jar: in the first of the left hands he has a lotus-flower, and in the second, a rope. His sacerdotal scarf is made of deer-skin. He has three faces and in each of them, three eyes." This portrait corresponds closely with this description; the only essential difference being that it shows the rosary as being held by the thumb and second finger, not of a right-hand, but of a left: probably the artist who painted the *kakemono* had some reason for this variation. There are two figures attending: one of them is Vajrapāṇi and the other may perhaps be one of the Heavenly gods.

Most of the images of Amoghapāśa that have been handed down to the present time, are made of papier maché lacquered, or they are wood-carvings: we rarely see a painting, either on paper or silk. How much rarer, therefore, is such an exceptionally excellent work as this! The brushwork is remarkably fine and lofty: it is likewise bold and cheerful, and displays the virtuous appearance of the Avalokiteśvara's limitless charity: a characteristic which is the very nature of this Bodhi-sattva. The colour of the flesh of his face, hands, and feet, displays especial skill, and the beautifully skilful mode of using gold for the delicate lines on the petals of the lotus is really worthy of the highest praise. The artist is said to be Kanaoka Kosé, a man who lived about the time of Kwampeï (towards the end of the 9th century), but this is, of course, uncertain; and we, who have some knowledge of art works, do not wish to decide positively, nor do we care to express a definite opinion as to what school the artist belonged. We can do this only after much investigation; therefore, for the present, we are content simply to study the skill displayed. We decline to discuss the matter seriously, but from what we can understand by a careful inspection of this picture, we reach the conclusion that it was executed with laborious care by an exceptionally clever artist who lived about nine hundred years ago, that is, at the beginning of the Fujiwara régime.



三才圖會

[illegible][illegible]車  
馬  
日  
作  
圖

圖二 雙面車一號，第一台

不空臨邊州管善論高僧降本香印

AVAJONTESVARA AMOGHARABA (TOKERABAR KANNOY)

(Kakemono, slightly coloured; 3 feet  $5\frac{1}{4}$  inches by 2 feet 10  $\frac{3}{8}$  inches.)

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OWNED BY MR. TAKASHI MASUDA, TOKYO.

(COLLOTYPE.)

at the beginning of the Fujiwara régime. It was executed with laborious care by an exceptionally clever artist who lived about nine hundred years ago, that is, matter seriously, but from what we can understand by a careful inspection of this picture, we reach the conclusion that investigation; therefore, for the present, we are content simply to study the skill displayed. We decline to discuss the nor do we care to express a definite opinion as to what school the artist belonged. We can do this only after much but this is, of course, uncertain; and we, who have some knowledge of art works, do not wish to decide positively, artist is said to be Kanaoka Kōsō, a man who lived about the time of Kwan'ei (towards the end of the 9th century), skilled mode of using gold for the delicate lines on the petals of the lotus is really worthy of the highest praise. The nature of this Bodhi-sattva. The color of the flesh of his face, hands, and lot, displays especial skill, and the beautifully cheerful, and displays the virtuous appearance of the Avalokiteśvara's limitless charity: a characteristic which is the very such an exceptionally excellent work as this! The brushwork is remarkably fine and lofty; it is likewise bold and lacquered, or they are wood-carvings: we rarely see a painting, either on paper or silk. How much rarer, therefore, is Most of the images of Amoghapāśa that have been handed down to the present time, are made of paper made are two figures attending: one of them is Vajrapāni and the other may, perhaps be one of the Heavenly gods.











螺鈿蒔繪韓櫃 作者不詳

(高九寸七分、蓋徑一尺二分、横一尺三寸三分)

紀伊國高野山眞言宗大本山金剛峯寺藏

世の髹漆蒔繪を稱するもの、必ず先づ指を金剛峯寺の韓櫃に倣せざるはなし、是れ蓋し其年代の上に於ても、將また製作の點に就ても實に希世の逸品にして、洵に藝術上の最好標範なればなり、茲に掲ぐるものは即ち其全體及び懸子なるが、今其製作の梗概を敍せんに、櫃の外部は研出し蒔繪にして、鏤粉の一種を撒き、螺鈿を用ゐて水草及び小禽の圖を作り、懸子の四邊また同製にして、其平面の部分には螺鈿を用ゐて花紋を作り、且つ鍍金の浮線綾紋を嵌入し、置口は銅にして、金具は總て鍍金に唐花を彫出せり、其圖様の頗る高雅にして結構の優逸なる、抹漆の幽美にして蒔繪の精巧なる、人工の妙殆んど盡きたりと云ふ可し、この韓櫃は弘法大師(寶龜五年—承和二年即ち西曆七七四年—八三五年)が入唐の際、青龍寺の惠果阿闍梨に得て將來したりとの傳説あれども、固より信を措き難し、今其圖樣趣致の高雅優美なるに徴し、また其製作の精緻纖巧なるに稽ふるに、蓋し藤原末期(西曆第十二世紀頃)の物と鑑定するの寧ろ妥當なるを覺ゆ、覽者もし仔細に挿畫に就きて其趣致製作を研究せば、必ずや吾人が此説を爲すの偶然にあらざるを知る可し

KARAHITSU.

(Gold and silver lacquer, inlaid with metal and mother-of-pearl; height 11<sup>3</sup>/<sub>5</sub> inches, length 1 foot 5<sup>2</sup>/<sub>5</sub> inches, width 1 foot 1<sup>1</sup>/<sub>5</sub> inch.)

MAKER UNKNOWN.

OWNED BY KÔNGÔBUJI, MOUNT KÔYA, KII PROVINCE.

(COLLOTYPE.)

Whenever people speak of *makiyé* (gold and silver lacquer), they certainly count this box as the first example: this without exception. It is because the time when it was made is conspicuous for the inimitable skill of the workers in lacquer. Hence the box is a very rare, most precious object, and truly it is the best specimen of that old art. The pictures given here, show the whole body and the tray, and we now purpose telling something about them. The outside is treated with that special kind of lacquer known as *togi-dashi makiyé* ("that is to say, the pictorial design is brought out by repeated processes of rubbing, so that all outlines disappear, and the decoration seems to float in a field of semi-translucent lacquer." Brinkley) Over this a kind of gold-dust (in this case made finer than ordinary dust by using a file to cut the rubbed leaf) is scattered and then water-grasses and small birds are inlaid with mother-of-pearl. The whole of the tray is treated in the same general way, but the inside, level surface thereof is decorated with embossed flowers in mother-of-pearl and with ornamental medallions of metal, plated with gold, let into the body. The edge of the tray's rim is overlaid with copper-plate. All the rest of the metal work is plated with gold, and on the various surfaces ornamental designs of vines are engraved. The design is supremely elegant and the arrangement of every detail exceedingly chaste. This box is said to have been obtained by Kôbô Daishi (who lived from the 5th year of Hôki till the 2nd year of Shôwa; that is from 774 to 835) from the priest Hui-kuo of Ching-lung-ssu, China, and brought by him to Japan, but we have some difficulty in believing this. After carefully examining the box and arriving at a just appreciation of its inherent elegance and lofty design, the supreme beauty of this precious object leads us to the conclusion that it was probably produced towards the end of the Fujiwara régime, that is, in Western style, the 12th century. This conclusion seems to us to be distinctly harmonious with the whole character of the box. If our reader will carefully study this attractive masterpiece of the lacquerer's art, with the assistance of these pictures, he will, we think, readily understand the reasons which impel us to our conclusion, and will agree that this opinion is not a superficial one.















山水圖(絹本淡彩) 支那宋朝馬遠筆

(竪三尺六寸七分、横一尺八寸三分)

男爵岩崎彌之助君藏

馬遠は既に第八冊にも述べたるが如く、支那宋朝の人にして、光宗寧宗の朝(西曆一一九〇年—一二二四年)書院待詔となり、山水人物花鳥共に其妙を極めて、院中獨歩と稱せられし名家なり、本邦に傳はる支那畫中、彼れの作と稱せらるゝもの尠からざれども、多くは拙劣なる僞作にして信するに足らず、然るに茲に掲ぐる一幅は、馬遠の眞蹟として疑ふ可からざること天下鑑賞家の一般に承認する所也、その尖峯巖峩として九霄を摩し、樹林蓊鬱として江堤を蔽ひ、或は巍々たる山閣、或は片々たる小舟、何れも能く布局の妙を盡し、蕭索たる山中の景致おのづから縑上に溢るゝものあり、馬遠の如き命世の大家にあらずんば誰れか這般の名作を出すを得んや

LANDSCAPE.

(Kakemono, slightly coloured; 3 feet 7 inches by 1 foot 8¼ inches.)

BY MA YUAN (CHINESE).

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

Ma Yuan was, as has already been mentioned in this series, a member of the Bureau of Painting during the reign of two Emperors, Kuang-tsung and Ning-tsung (1190-1224), and is said to have been excelled in his Art by none in the bureau; his special *forte* being his exceptional skill in depicting landscapes, human figures, and flowers and birds.

Although there are extant in Japan, not a few paintings which are alleged to have been executed by Ma Yuan, most of them are too awkward in treatment to entitle them to be classed with his works; while the picture here given is of sufficient merit to justify our assumption of its genuineness and our appreciation of its beauty. Glance for a moment at this picture! How adroitly is the arrangement of the mountains, trees, pavilions, small boat, etc., portrayed upon the canvas, and how simple, yet how highly tasteful, is the whole scheme! We cannot find such a precious landscape except among those by Ma Yuan and Hsia Kuei.



猶ほ、  
の穀を煮て糲索する山中の景は多くて、  
の邊は、  
峯より、  
こと天す、  
の書より、  
の書表を、  
書中、  
割中、  
争、  
入、  
祖、

卷一百一十五

山水圖卷本卷四  
艾無求題

(Kakemono, slightly coloured; 3 feet 7 inches by 1 foot 8½ inches).

BY MA YUAN (CHINESE).

OWEN: I HAVE BEEN THINKING ABOUT YOU FOR A LONG TIME.

(COLLOTYPE.)











山水圖(絹本墨畫) 支那宋朝夏珪筆

(竪七寸六分、横一尺一寸四分)

男爵岩崎彌之助君藏

近代の支那は墨林書苑漸く荒廢し、名匠殆んど跡を絶ちたりと雖も、溯りて往時を觀るに、濟々たる天才雲の如く霞の如く、何れも自家の特技を揮ひて一代の盛を誇らざるはなし、殊に唐宋に在りては君臣俱に心を藝術に専らにし、書院を開いて名工良士を延攬したりしかば、命世の大家多く院中に出で、恩賜の金帶に無上の光榮を荷へる者亦尠からず、就中宋の馬遠、夏珪の如きは南宋の稱首と仰がれ、美名を院中に擅にしたり。夏珪字は禹玉、錢塘(浙江省杭州路)の人なり、寧宗の朝(西曆一九五年—一二四年)書院待詔と爲り、金帶を賜はる、人物畫を善くし、また雪景は范寬(宋朝山水畫の大家)を學びて渲染一種の妙を具ふ、而して山水に至りては李唐(宋朝山水人物及び牛書の名匠)より以後其右に出づる者なしと稱せらる、茲に出す圖は即ち夏珪の筆として傳へらるゝものゝ中最も上乘なるものなり、看來れば四五の遠山淡々として相連り、數株の近樹鬱々として相茂り、魚舫江頭に泊し、漢子危橋を過ぐるの狀景寫し來て、布局簡潔、筆致蒼老、濃淡醞釀自然に出でて、至妙言ふ可からず、我國足利時代(西曆第十四世紀より第十六世紀に至る)の山水畫家は皆範を此等の名品に取りたるものにして、其本邦美術史上に尠からざる影響を與へたるを知る可きなり。

LANDSCAPE.

(Kakemono, monochrome sketch; 7½ inches by 1 foot 1½ inches.)

BY HSIA KUEI (CHINESE).

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

In modern times, the pictorial art of China has entirely declined and no eminent artist has appeared in that world for some hundreds of years. Yet when we read the history of the Fine Arts in ancient China, we naturally discover that there were a great many famous and clever artists who respectively created their own schools and who richly deserved the lofty admiration which their works received from their compatriots. This was especially the case during the Tang (618-923) and the Sung (960-1126) dynasties, because from Emperor down to the upper classes of the people, all indulged themselves in artistic matters, and the Bureau of Painting, wherein eminent artists were engaged, was established. Accordingly, all of the great artists were members of the Bureau, and some of them even received the honour of having golden belts conferred upon them by the reigning Emperor as a special mark of appreciation: among these last Ma Yuan and Hsia Kuei, our artist, were particularly respected by all people of their times as most skilful artists.

Hsia Kuei, a native of Chien-tang (in Che-chiang), was otherwise known as U-yok. He was appointed a member of the Bureau of Painting by Emperor Ning-tsung (1195-1224) who also bestowed upon him the golden belt. Hsia Kuei was very happy in his representations of human figures, but he was especially unsurpassed in his landscape sketches. He is said to have studied closely the method of treating snow-scenes which had been introduced by Fan Kuan, and the landscapes by Li Tang (both of whom were great artists who lived during the time of the Sung dynasty). The picture here reproduced is one of the best relics left by Hsia Kuei: there are to be seen, several mountains in the far distance and a grove of trees in the foreground; these and all the other elements of the scene are very harmoniously arranged upon the canvas. The simplicity of portrayal, the skilfulness of treatment, and the effective blending of black and white, being all excellent, the total result is so uncommonly tasteful that no artist of ability inferior to that of Hsia Kuei could have produced it.

Most landscape painters of the Ashikaga period (14th to 16th centuries) must have respected this picture as their ideal model.















山水圖雙幅(絹本淡彩) 支那宋朝馬麟筆

(各 豎三尺五寸九分、横一尺六寸九分)

男爵岩崎彌之助君藏

馬麟の傳は其遺作普賢菩薩圖と共に本書第七冊に掲載せり、茲に出す所の雙幅また彼れの傑作なり、眞に北宗山水畫の一好標本にして、南宋院畫の本色を見るには、寧ろ先の普賢圖に勝れり、由來馬家一流の骨法は、他の院内諸家の山水と共に、明清の際、南宗畫家の爲めに粗獷と評せられたる所以のもの、却て其眞價の存する所にして、之を此畫の巖石、樹木、亭臺、人物等に於ける遒勁なる筆致に見るも、其毫端描破の勢宛も乾坤を貫かんとする概ありと謂ふ可し、高士悠然として山を望み、韻客端然として流に對するところ、其高遠なる情趣おのづから、觀者の懷を高からしむ、麟や斯くの如き畫技を以てして、而も尙其父遠に及ばざりしと傳へらる、以て寧宗の書院が如何に旺盛なりしかを想察するに餘りある可し

SUMMER AND WINTER LANDSCAPES.

(A pair of Kakemono, slightly coloured; each, 3 feet 6  $\frac{4}{5}$  inches by 1 foot 8  $\frac{1}{2}$  inches.)

BY MA LIN (CHINESE).

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPES.).

The life of Ma Lin, together with another picture alleged to be by him, (Samantabhadra Bodhisattva), is given in the VIIth. volume of this series. The set reproduced here are likewise to be classed among his masterpieces.

The technique of the school of Ma Lin and his followers, as well as the landscapes by other artists of the same academy, was criticised as being crude and rough, by certain painters of the Southern school during the Ming and the Ching dynasties: but this in no way detracts from its true merit. The brushwork displayed in executing the towers and pavilions, the trees and rocks, and the figures, shows such force as would penetrate even heaven and earth. The noble effect exhibited by the firm and correct posture of men of refinement, as they are looking at a mountain and a river respectively, would naturally elevate the mind of the beholder. It is said, however, that a man of Ma Lin's ability only could not equal the achievements of his father, Ma Yuan: therefore we may conclude that the Fine Art Academy of Southern Sung (1127-1259) was exceedingly active and capable in those times.























林中群猿圖(紙本墨畫) 支那宋朝牧谿筆

(竪八寸、横四尺)

伯爵酒井忠興君藏

牧谿の傳は曩に本書第一冊に載せたるを以て就て  
看る可し、こゝに出す圖は保存頗る宜しかりしもの  
の如く、紙面毀損少く、墨痕猶鮮明にして、輕妙健拔な  
る筆致を觀る可き好箇の遺品なり、斯くの如き健筆  
は即ち溫雅を主とする尙南貶北の批評眼に依りて、  
其粗獷を刺られたる所以にして、圖中の草叢の如き  
殊に其然るを見る、而して能く十餘の獼猴悠遊自適  
の狀を發揮して餘蘊なきのみならず、樹幹石皴等の  
如き、勿々揮灑し去て、おのづから一種の妙趣を存す  
るところ、技巧の極めて凡ならざるものあり、蓋し此  
圖の如き獼猴群棲遊戲の圖は、牧谿一代の畫中最も  
神會意得の作なるを知る可きなり

MONKEYS IN THE WOODS.

(Kakemono, in monochrome; 8 inches by 4 feet.)

BY MU-CHI (CHINESE).

OWNED BY COUNT TADAOKI SAKAI, TOKYO.

(COLLOTYPE.)

Mu-chi's life is given in volume I. of this series, and we beg to refer the reader to that volume. This picture seems to have been carefully preserved and is so spotless that the thick strokes are yet clear, while the light brushwork and strong treatment can be fully appreciated: it is, indeed, a precious relic. Such vigorous technique as Mu-chi displayed, was severely criticised as being very rough when judged by the standard of those who valued a polished style, whether they were of the pro-Southern school or anti-Northern. Indeed, a bush in this picture betrays these characteristics to a remarkable degree; but the tree-trunks and the crevices in the rocks, although apparently done in a careless manner, are really so true to nature, that his ability stands forth so unrivalled in producing such an effect. Mu-chi had a great liking for drawing monkeys, and this representation depicts a number of them as they are playing together, in such a realistic manner as to defy verbal description.



繪會意辨の件なるを映る可きなり  
圖の成る圖繪雜樹靈麋の圖は、繪第一の畫中量も  
るところ、妙意の極めて見はるるものあり蓋し地  
味も趣も華麗し去ては、その一筋の妙意を言す  
の最も靈妙にして餘蘊なきのふしをも、樹幹不滅者の  
終に其然るを見る、而して能く十種の靈麋を遊自  
其群麋を轉るゝたる所、以て、圖中の草葉の如き  
は、自ら靈麋を生とする、南南北北の群、群に依りて  
る筆意も、靈麋の趣意の遺漏なく、其の如く、筆  
の成る、靈麋の趣意も、靈麋の趣意にして、筆意の  
著る可し、この出す圖は、靈麋の趣意を、以て、靈  
麋の趣意に、本畫業一冊に、靈麋の趣意を、以て、靈

(靈麋の趣意、靈麋の趣意)

前編、前編、前編

林中雜樹靈麋本墨畫 支那宋時代繪筆

MONKEYS IN THE WOODS

(Kakemono, in monochrome; 8 inches by 4 feet.)

BY MU-CHI (CHINESE).

OWNED BY COUNT TADAOKI SAKAI, TOKYO.

(COLLOTYPE.)

Mu-chi's life is given in volume I of this series, and we beg to refer the reader to that volume. This picture seems to have been carefully preserved and is so spotless that the thick strokes are yet clear, while the light brushwork and strong treatment can be fully appreciated: it is, indeed, a precious relic. Such vigorous technique as Mu-chi displayed, was severely criticised as being very rough when judged by the standard of those who valued a polished style, whether they were of the pro-Southern school or anti-Northern. Indeed, a brush in this picture betrays these characteristics to a remarkable degree; but the tree-trunks and the crevices in the rocks, although apparently done in a careless manner, are really so true to nature, that his ability stands forth so univalued in producing such an effect. Mu-chi had a great liking for drawing monkeys, and this representation depicts a number of them as they are playing together, in such a realistic manner as to defy verbal description.











花鳥圖(絹本着色) 支那元朝王若水筆

(竪五尺六寸九分、横三尺四分)

京都臨濟宗大本山相國寺藏

王淵字は若水、澹軒と號す、支那元朝(西暦一二八〇年—一三六七年)の人なり、幼にして丹青の技を習ひ、趙文敏に就て、教を受けたるが、長じて諸家の門に遊び、山水は郭熙を師とし、花鳥は黃筌を師とし、人物は唐人を範とし、皆其精妙を究む、就中最も花鳥竹石を畫くに長じ、當代の名匠と稱せらる、茲に掲ぐる花鳥圖の如き、則ち彼の靈腕を揮ひたるものにして、百花の咲乱する、禽鳥の飛翔する、曲さに狀を盡し、恰かも實物に接するの感を催さしむ、古人嘗て若水の畫を評して曰く、天機溢發、古に肖て古に泥まずと、今この花鳥圖を見れば、古人の説決して吾を欺かざるを知る、蓋し王若水は花卉翎毛を畫く爲めに一生の心血を傾注したれば、這般傑作の現出するも、亦偶然にあらざる可し

FLOWERS AND BIRDS.

(Kakemono, coloured; 5 feet 7 inches by 3 feet  $\frac{1}{2}$  inch.)

BY WAN JO-SHUI (CHINESE).

OWNED BY THE TEMPLE, SHÔKOKUJI, KYOTO.

(WOOD-CUT.)

Wan Jo-shui, an artist of the time of the Yuan dynasty of China (1280-1367), was likewise known as Yuan, and had, besides, a pseudonym, Tan-hsuan. From his boyhood until he had reached man's estate he studied the technique of his art with Wen-min Chao, and later in his life he acquired, respectively, Hsi Kuo's method of painting landscapes and Chien Huang's treatment of flowers and birds; while he followed the general style of the Tang artists in depicting human figures. Thus he became especially expert in depicting flowers and birds, and bamboos and rocks, and with these subjects he distinguished himself above his contemporaries.

The picture here reproduced are by our artist, Wan Jo-shui. It is very skillfully executed, so that all the details of the blooming flowers and of the flying birds are quite distinctly displayed on the canvas.

A connoisseur of the olden times once criticized Wan Jo-shui's pictures, saying that his conspicuous ability flows over his canvas and while his brush-work resembles, in character, that of some of the old masters, he does not servilely imitate any of them. We think this criticism may most properly be applied to the present pictures: it is not by chance that he produced such striking one as this, when we remember that he spent his whole energy in limning flowers and birds.



斯道に於ては、眞實無欺の眞出するも、亦剛毅のありたる  
 眼を養ふ王荅水の荅水、臨手を畫く欲の此一坐の心直を  
 今この荅水圖を見れば、古人の端角して吾を湛めたるを  
 荅水の畫を稱して曰く、天淵並美、古の古に古をすく  
 眼を養ふ荅水、實神に筆をふるの風を期ちしは、古人畫了  
 けるものなり、了百荅の知店する、禽鳥の振翼する、曲ちの  
 轉せざる、其の遊ゆる荅水圖の映ち、頃ち遊の靈顯を眞心  
 氣を養ひ、其中最も荅水の畫は、下を畫く二、是は當分の空を  
 満ちし、荅水の黄釜を満ちし、人神の真人を満ちし、吾其赫  
 了、是を受むけるは、是して蒲室の門に張ち、山水の潭淵を  
 三六小卒の人は、此の了、了世書の好む、吾は、眞文、眞の、眞  
 王臨字の荅水、齋神と稱す、支那武庫（西州一二八〇卒）一

(總重只六廿式斤，重三其四斤)

非魚圖縣本善也 文淵閣王荅水筆

(Kakemono, coloured; 2 feet 7 inches by 3 feet  $\frac{1}{2}$  inch).

BY WAI JO-SHUI (CHINESE).

OWNED BY THE TEMPLE, AND LOCATED KYOTO.

(.TUC-GOOV)

above his contemporaries. flowers and birds, and bamboos and rocks, and with these subjects he distinguished himself Tang artists in depicting human figures. Thus he became especially expert in depicting Chien Huang's treatment of flowers and birds; while he followed the general style of the and later in his life he acquired, respectively, Hsi Kuo's method of painting landscapes and until he had reached man's estate he studied the technique of his art with Wen-min Chao, likewise known as Yuan, and had, besides, a pseudonym, Tan-tsu-an. From his boyhood Wan Jao-shui, an artist of the time of the Yuan dynasty of China (1280-1368), was

The picture here reproduced are by our artist, Wan Jo-shun. It is very skillfully executed, so that all the details of the blooming flowers and of the flying birds are quite distinctly displayed on the canvas.

A connoisseur of the older times once criticized Wan Jō-shun's pictures, saying that his conspicuous ability flows over his canvases and while his brush-work resembles, in character, that of some of the old masters, he does not servilely imitate any of them. We think this criticism may most properly be applied to the present pictures: it is not by chance that he produced such striking one as this, when we remember that he spent his whole energy in limning flowers and birds.











觀自在菩薩畫像(絹本墨畫)

傳支那元朝阿加々筆

(竪五尺六分、横二尺九寸五分)

伯爵酒井忠興君藏

華嚴經の所説によれば、昔者善財童子一切智を成就せんが爲めに、文殊室利菩薩の勸めに依り、次第に善知識を歴訪して法要を参問するに方り、第二十六參の韓瑟胝羅居士の教を承けて、觀自在菩薩に補怛洛迦山に謁す、海島の西面崑谷の中、泉流瑩映し樹林蓊鬱たる間、柔輦なる香草地に布ける處、菩薩金剛寶石の上に結跏趺坐し、善財童子に教ふるに、更に轉じて正趣菩薩に參ず可きことを以てせりと云ふ、此圖は即ち此經説を畫けるものなり、筆者は傳へて阿加々と云ふ、阿加々は支那の畫史に其傳を逸して、僅に我が君臺觀左右帳記に、其女子にして觀音を畫けることを載せたるのみ、支那畫の崇重最も甚しかりし東山時代(西曆第十五世紀後半)と雖も、斯かる閨秀畫家の所作の舶載せられたるもの許多なりしとも想はれざれば、相阿彌の君臺觀に記せしも、恐らくは此圖に外ならざりしならんか、其畫風を見るに正に是れ元代の一名蹟なり、南宋の院體漸く變じて、將に明初の浙派と爲らんとする過渡の風格は、分明に之を其樹石の筆致に認む可く、大士の相貌と其衣褶の巧曲に至りては、唐宋の古意尙存して、而も明畫纖穠の先蹤を啓けるものなり

BODDHI-SATTVA AVALÔKITÊŚVARA.

(Kakemono, monochrome sketch; 5 feet by 2 feet 9½ inches.)

SAID TO BE BY O-KIA-KIA (CHINESE).

OWNED BY COUNT TADAOKI SAKAI, TOKYO.

(COLLOTYPE.)

According to a Buddhist canonical book, entitled Avatamsaka sūtra, Kumâra, in order to perfect his already comprehensive knowledge, visited great sages, one after another, at the persuasion of Mañjuśrî, and inquired of them concerning important points of Buddhist doctrine. Once, during this period, while he was receiving instruction from Upasâka Veshtita, the twenty-sixth of those whom he visited, he was permitted to meet Bodhi-sattva Avalôkitêśvara on the mountain, Potalakagiri. Among rocky valleys in the western part of a lonely isle, where clear streams flow and shine amidst luxuriant foliage and soft, fragrant grasses, Avalôkitêśvara, sitting solemnly and penitently on a diamond stone, instructed Kumâra to go to Ching-tsü for further instruction. This story is narrated in Buddhist books, and the picture reproduced here is an illustration of that tradition.

The artist is said to be O-kia-kia. Her name does not appear in any history of Chinese artists, and the only reference to her we have is found in a book, published in this country, entitled Kuntaikan Sayû Chôki. She was a woman who was skilful in depicting Avalôkitêśvara. Even in the Higashiyama period (Western calendar, the latter part of the 15th century), when Chinese pictures were highly prized in Japan, not many works by female artists were, we believe, brought over to this country, and therefore, quite probably, it is this woman to whom Sôami referred in his Kuntaikan. The style shows that the work is one of the rarest of the Yuan dynasty of China, (Western calendar, 1280-1367).















山水圖(絹本墨畫) 支那元朝(孟玉潤筆)

(竪一尺三寸六分、横一尺)

伯爵徳川達道君藏

孟珍字は玉潤、又の字を季生と云ひ、天澤と號す、支那元朝の人なり、花卉翎毛を寫すに工にして、當世の珍と稱せらる、また尤も青緑の山水畫に長せりと云ふ、由來孟玉潤の遺蹟の本邦に傳はるもの極めて稀なるが、茲に出すものは、彼れの眞筆たること毫も疑なきものなり、固より一小幀に過ぎざれども、全局の布置極めて秀妙にして、遠近濃淡おの／＼宜きに適し、落筆また勁健にして、岩石樹木に於ける描法頗る圓熟の域に達し、滿幅の清趣最も掬す可きものあるを覺う、蓋し元朝(西曆一三八〇年—一三六七年)に於ける山水畫の上乗なるものなる可し

LANDSCAPE.

(Kakemono, in monochrome; 1 foot 4¼ inches by 119/10 inches.)

BY MENG YU-CHIEN (CHINESE).

OWNED BY COUNT SATOMICHI TOKUGAWA, TOKYO.

(COLLOTYPE.)

Meng Yu-chien had Chen as his ordinary name; Chi-sheng being another of his pseudonyms, and he likewise used Tien-tse as his pen-name. He was a man of the Yuan dynasty of China, who was very proficient in depicting flowers and grasses, fur and feathers, and his work is held to be precious. He is said also to have been expert in depicting blue and green landscapes. His canvases are rarely found in Japan, but the present picture is undoubtedly one of his productions. It is, indeed, a very charming conception, and the general arrangement is so exquisite that the relative distance of the details and the light and heavy inking, are all executed with rare propriety. The brushwork is so forceful that rocks and trees are perfectly pictured; and the whole effect is therefore most worthy of our appreciative admiration. We ought to look upon this as one of the finest landscapes that were produced during the time of the Yuan dynasty (Western calendar, 1280 to 1367.)



なるものなり

八〇半——二六寸(二)に於ける山水畫の上  
繪す可きものなるを説き、元朝(前)一  
二の諸君の鑑賞の點に於て、山水の畫は、  
に對し、著筆は、動機にして、青石、木、  
雲、雨、て、著筆にして、遠近、畫、の、  
、同、より、一、小、に、通、て、た、る、も、全、局、の、  
もの、に、對、して、著筆、する、こと、を、説、き、  
、に、對、する、もの、に、對、して、著筆、する、こと、を、  
、本、畫、に、對、して、云、ふ、由、來、ま、ま、の、遠、近、の、  
、して、當、世、の、もの、に、對、して、著筆、する、こと、を、  
、を、支、那、元、朝、の、もの、に、對、して、著筆、する、こと、を、  
、蓋、し、て、正、統、の、年、を、著、し、云、ふ、天、統、の、

山水畫(蘇本墨畫)

山水畫(蘇本墨畫)

山水畫(蘇本墨畫)

LANDSCAPE

(Kakemono, in monochrome; 1 foot 4 1/2 inches by 11 1/2 inches)

BY MENG YU-CHEN (CHINESE)

OWNED BY COUNT SATOMIUCHI TOKUGAWA, TOKYO.

(COLLOTYPE)

Meng Yu-chien had Chen as his ordinary name; Chieh-sheng being another of his pseudonyms, and he likewise used Tien-tse as his pen-name. He was a man of the Yuan dynasty of China, who was very proficient in depicting flowers and grasses, fur and feathers, and his work is held to be precious. He is said also to have been expert in depicting blue and green landscapes. His canvases are rarely found in Japan, but the present picture is undoubtedly one of his productions. It is indeed a very charming conception, and the general arrangement is so exquisite that the relative distance of the details and the light and heavy inkings are all executed with rare propriety. The brushwork is so forceful that rocks and trees are perfectly pictured; and the whole effect is therefore most worthy of our appreciative admiration. We ought to look upon this as one of the finest landscapes that were produced during the time of the Yuan dynasty (Western calendar, 1280 to 1367).











羅漢圖(絹本着色) 支那蔡山筆

(竪三尺七寸五分、横一尺七寸八分)

横濱原富太郎君藏

羅漢の事は本書第一冊に於て既に之を説明せり、其圖像の支那に行はれたるは、唐の玄奘三藏の法住記を譯出したるより後のことなるべく、唐末禪月大師貫休(唐太和六年―後梁乾化二年即ち西曆八三二年―九一二年)之を書き、五代後唐西曆九二三年―九三五年の頃僧智暉洛陽の中灘浴院に其像を造り、僧智江亦宋州の廣壽院に之を塑作して、咸く續彩を加へ、克く聖儀に肖せしめたりと傳ふるもの、蓋し十六羅漢圖像史の曙光なる可し、想ふに六朝の際印度の沙門來化する者頗る多く、又隋唐の間西域の畫人尉遲跋質那、尉遲乙僧等來りて其畫法を傳へてより、梵迹漸く精しきことを得て、以て丹青に上り、殊に羅漢は儀容の一定せる佛菩薩と異なりて、畫人の意匠を馳するに宜しく、人物畫の絶好題目たるを以て、爾來禪宗の興隆に伴ひ盛んに宋元に製作せられ、從ひて之が妙手を輩出せり、本邦傳ふる所、貫休、李龍眠以下張思恭、陸信忠及び顏輝、蔡山等の羅漢鈔からず、茲に載するものは即ち蔡山の筆なり、然れども蔡山は思恭、信忠二家と同じく、支那の畫傳に著れずして、却て遺作を本邦に傳へ、僅に相阿彌の君臺觀左右帳記に依りて、其元人にして羅漢を善くせしことを知るのみ、此圖右方下部に奉三寶弟子左兵衛督源直義拾入の記銘あるを以て、其鎌倉時代末期乃至建武中興前後(西曆第十三世紀前半)に我が國に舶載せられ、一たび足利直義の手に入りて、某寺に寄附せられたるものなるを知る可し、羅漢の圖像は元來密教諸尊の如き儀軌あるに非ず、像容、持物、配景等自由に變化せらるゝが故に、此圖の何羅漢なるやは之を知る能はずと雖も、其相貌持物によりて察するに、賓度羅跋囉墮闍尊者ならんか、其面貌手相等極めて瑰偉にして、想像の靈化を受けたる羅漢の神彩、畫面に横溢し、衣褶の描法は勁健の腕力餘りありて、而も委曲の巧を極め、全體の布局將た頗る簡淨なり、之を龍眠等の諸作に比するに、其時代の下れるに反して、頗る高古の趣を具へ、寧ろ貫休の圖に似て、而も貫休の古拙と奇犢とを去りたる醇雅の佳作たり、蓋し貫休の蹟を撫して行るに、宋元筆墨の精華を以てしたるものならん、蔡山の繪畫史上に於ける價值は、此一遺品を以てするも龍眠に劣らざるを見る可きなり。

ARHAT (RAKAN).

(Kakemono, coloured; 3 feet 8  $\frac{3}{4}$  inches by 1 foot 9  $\frac{1}{8}$  inches.)

BY CHI-SHAN (CHINESE).

OWNED BY MR. TOMITARÔ HARA, YOKOHAMA.

(COLLOTYPE.)

We gave an account of Arhats in Volume I. of this series. Their popularity as subjects of pictures and for reproduction as images, probably arose after Hsuan-chuang San-tsang of the Tang dynasty, China, had translated and published Fa-chu-chi, one of the sûtras. Chan-yeuh Ta-shih, of the latter part of the Tang dynasty (6th year of Tai-hai of Tang, to the 2nd year of Chien-hua, Later Liang, that is, Western calendar, 832 to 912) portrayed the Arhats. About the latter part of the Later Tang dynasty and during the Five Dynasties, a priest, named Chih-hui carved their images. Another priest, Chih-chiang by name, made a copy of these images, and executed his work with so much more skill than his model showed, that its beauty bore a distinctly closer resemblance to the Arhats, as they are described in the canon. These narratives probably establish the dawn of the history of the Sixteen Arhats, as they figure in art. After that time, as the Zen sect became prosperous, the Arhats were many times depicted in the Sung and the Yuan dynasties, which fact led to the evolution of a number of able artists. There are Kakemono extant in Japan, which were brought home from China, produced by Hsuang-chuang, Li Lung-mien, Chang Ssu-kung, Liu Hsin-chung, Yen Hui, Chi-shan, and others, which are often discovered. The present picture is one of such, by Chi-shan himself. Chi-shan is not mentioned in the native book, Lives of Chinese Artists, but, strange to say, his works have been preserved in this country. His identity is established solely by reference to Sôami's Kuntaikan Sayûchôki; and from that book alone have we come to know that he was a man of the Yuan diynasty, China, who was proficient in representing the Arhats.

There is a legend in the lower right-hand corner of this picture, which reads: "Minamoto Tadayoshi, Sahyôyé-no-Kami, a disciple of the Three Treasures: Buddha, Doctrine, and Prelacy." From this we are justified in inferring that the picture was brought over to this country between the Kamakura period and the time of the revolution of Kambu (Western calendar, the first half of the 13th century), after which it came into the hands of Tadayoshi Ashikaga, who subsequently presented it to a certain Buddhist temple.

Pictures of Arhats are not restricted by any canons of art to individual characteristics, like those of the Saints of the Shingon sect, and consequently, since Arhats' postures, their belongings, and their accessories may be depicted with great freedom and variety, according to the conception and fancy of the artist, we cannot arrive at any definite conclusion as to which particular Arhat this is: yet we presume it may be Piṇḍola Bhâradvâja.

The countenance and the action of the hands are exceedingly powerful, and the divine brilliancy of the Arhat is ennobled by an inspired imagination which prevails throughout the whole canvas. The folds of the robes are more than strongly represented, yet are depicted with remarkable exactness of detail. The whole arrangement is forceful in its plainness and simplicity. When compared with the works of Lung-mien and his contemporaries, the picture bears every mark of a noble antiquity, notwithstanding its later production. It is a work of refinement and purity which, although somewhat like a production of Hsuang-chuang is yet free from the old-fashioned and quaint roughness of the latter artist. We are inclined to think that the artist, referring to Hsuang-chuang's work on the one hand, grasped the very essence of the artists of the Sung and the Yuan dynasties on the other. Chi-shan's reputation in artistic history, would be higher than Lung-mien's even if he had left us but this one picture alone.



[illegible]

富士通電機株式会社

羣芳圖(草木部) 支那藥山

(Kakemono, coloured; 3 feet 8  $\frac{3}{4}$  inches by 1 foot 9  $\frac{1}{2}$  inches).

OWNED BY MR. TOMITARO HARA, YOKOHAMA.

(COLLOTYPE.)











聖觀自在菩薩木像 法印定慶作

(身長五尺九寸二分)

京都天台宗鞍馬寺藏

聖觀音の事は曩に本書第一冊敎王護國寺六觀世音畫像の説明に記載したるを以て、再び贅せず、此に出す所の二圖は、洛北の名刹鞍馬寺に安置せらるゝものにして、一は其正面を示し、他は其側面を寫せり、木彫に彩色を施したる立像にして、玉眼を用ゐたるが、其左足に、嘉祿二年二月造之大佛師肥後別當定慶の文を刻して、花押を署し、右足には、奉鞍馬寺渡之安貞三年三月三日と墨書し、又蓮座の裏面には、文化十四年七月四日修補開光供養福生秀圓佛工友藏と記せり、されば此像は嘉祿二年(西曆一二二六年)に定慶之を造り、三年の後鞍馬寺に納めたるものなること分明にして、毫末の疑なきものなり。

大佛師肥後別當定慶は本朝大佛師正統系譜に七條佛所の第八代に列せられたる名工にして、我が國造佛の中興と稱せらるゝ、東寺木佛師職備中法印運慶傳は本書第二冊東大寺南大門二王像の條に在りの二男なり、初め名を康運と云ひ、法橋に敍せられ、後定慶と改名し、建久(西曆一一九〇年)一一九八年の頃は位法印に進めり、父運慶曾て洛城に地藏十輪院を建立し、子弟と共に數年の間心を盡くし、巧を極めて、丈六の盧舍那佛及び等身の四天王等を彫刻せし時、定慶其廣目天を作り、同院炎上、建保六年の後之を高山寺の金堂に移安(貞應二年)したることは、載せて高山寺縁起に在り、又後鳥羽院の御宇(西曆一一八四年)一一九八年敎王護國寺中門の二天王を作り、是等の諸像は不幸にして今に存せずと雖も、興福寺には其作に成れる二王あり、又建久五年同寺權律師法橋某の病患平癒を祈らむが爲めに、定慶をして三月廿三日より五月十五日に至る五十三日間に彫造せしめたる維摩詰の像は、由來誤り傳へて運慶の傑作と稱せられ、久しく藝苑の推賞を肆にせしが、近年其の修繕に際して漸く定慶の作なること發見せられたれば、此像と共に彼れが手腕の眞價始めて世に明かなるに至れり、蓋し建久前後南北兩京の諸大寺營興像設の盛んなりしこと殆ど古今に比なく、爲めに運慶の大手腕を出し、延いて其一門の子弟をして皆妙手たらしめたるなり、今遺作に就いて定慶の技倆を觀るに、決して乃父運慶に劣らざるのみならず、表現の巧は寧ろ其精を加へたるもの、如し、本像の如きも亦以て之を徵するに足る。

WOODEN IMAGE OF ĀRYA AVALÔKITÊŚVARA (SHÔ KWANNON).

(height, 5 feet 10 <sup>3</sup>/<sub>5</sub> inches.)

BY JÔKEI.

OWNED BY THE TEMPLE, KURAMADERA, KYÔTO.

(COLLOTYPE.)

In the first volume of this series, we have already given some account of this divinity in the text accompanying the reproduction of the images of the Six Avalôkitêśvara in Kyôwôgokokuji, Kyôto, and therefore it is unnecessary to repeat here. The two pictures now presented, were taken from an image that is one of the National treasures preserved in Kuramadera, a noted Buddhist temple, north of Kyôto: one of the plates shows the front of the image; the other the profile. The figure is in a standing position, is carved out of wood which has been coloured, and it has two gems for the eyes. On the left leg the following legend is engraved, namely: "Carved in the 2nd month of the 2nd year of Karoku by Higo-no-Betto Jôkei, Daibusshi." ("Daibusshi" being a title that was given in former times by the Court or by one of the great temples, to an eminent Buddhist sculptor.) This legend is accompanied by an impression of the sculptor's seal. On the right leg, also, there is written in black ink, the following: "Bestowed upon Kuramadera on the 3rd day of the 3rd month of the 3rd year of Antei." On the under side of the lotus-flower pedestal, the following is written: "Repaired by Tomozô, a Buddhist sculptor, the 4th day of the 7th month of the 14th year of Bunkwa." Hence, we have not the least doubt that Jôkei first carved the image in the 2nd year of Karoku, and that three years afterwards it was presented to Kuramadera. According to "A Record of the Legitimate Daibusshi of the Country," Jôkei, was a sculptor of repute who ranked as the eighth successor in the Shichijô Buddhist Sculptors's Hall. He was the second son of Unkei, who is esteemed as the great master that effected a revival of the art of Buddhist sculpture, when it was once in a decline. (A sketch of Unkei's life is given in the descriptive text accompanying the reproductions of the Ni-wô of Tôdaiji, Nara, in the second volume of this series.) Jôkei was first called Kôun, and appointed Hokkyô: some years subsequently he changed his name to Jôkei, and was advanced to the rank of Hôin about the Kenkyû era (Western calendar, 1190-1198). Once, when his father, at the time of building the temple, Jizô Jûrin-in, Kyôto, was putting forth all his energy and skill, and receiving the help of his pupils in carving the image of Vairotehana, 16 feet in stature, and the Tchatur-Mahârâdja, of the same dimensions, Jôkei completed an image of Virupaksha, one of the four Mahârâdjas and after the destruction of Tôdaiji by fire, (1218), transferred it (1223) to the Golden Hall of Kôzanji, as is narrated in the traditional history of the establishment of the last mentioned temple. In the reign of Emperor Gotoba, (1184-1198), Jôkei also executed images of the two Mahârâdjas which stood at the middle gate of Kyôwôgokokuji. Unfortunately, none of these images now remain; but in Kôfukuji, a great temple at Nara, there are preserved images of Ni-wô (the two Deva kings) which were carved by him: and it was not until we had established the identity of the sculptor who carved the image of Avalôkitêśvara, given here, as well as that of Vimalakîriti, which, although erroneously, were supposed to be the work of Unkei and which have for a long time compelled the admiration of artistic circles, that we could say they were done by Jôkei, who had been ordered to finish carving them in fifty-three days. Then the real merit of Jôkei was brought home to the world. We believe that before, during, and after the Kenkyû era, many temples of both the Southern and the Northern Dynasties, together with the sculptures belonging to them, were founded and embellished, and hence the demands of the times led naturally to the development of Jôkei's great ability, as well as to the succession of the excellent workmen of his family and among his pupils. Judging his ability by what is exhibited in his works which remain to us, he was, apparently, not inferior to his father; but, on the contrary, the former's skill, in its minute exactness of expression, rather surpasses that of the latter. In conclusion, we are emphatically of the opinion that the present image furnishes a good illustration of Jôkei's true power.















破來頓等物語畫卷(紙本着色) 傳飛驒守惟久筆

(幅一尺六寸、全長二丈八尺三寸一分)

侯爵徳川義禮君藏

破來頓等物語畫卷は古來傳へて飛驒守惟久の作にして、詞書は世尊寺行尹卿の筆なりと云ふ、本朝畫圖品目追加、倭錦、古物語類字抄等皆此傳に従へり、惟久は姓氏系譜共に詳ならず、古畫備考には、巨勢系圖の宗久、飛驒守たりと云ふを以て、惟久は或は宗久の誤ならんと爲して、之を巨勢家の畫家中に列し、倭錦も亦之に同じく、宗久の子、俊久を以て、惟久の子と爲せり、然れども、其的確の考據なきことは、夢のただち扶桑名畫傳等に説く所の如し、其遺作は本畫卷の外尙有名なる後三年軍記あれども、其所在未だ明かならず、後三年軍記は、其序文に依るに、貞和三年に成れるものなること明かにして、詞書の筆者中には、亦行尹卿あり、行尹卿は、延慶貞和頃の人なるを以て、惟久の年代を推考し、倭錦には、元亨中とし、夢のただちには、貞和頃とし、古物語類字抄には、本畫卷を以て、元亨建武の頃に出來しものならんと云へり、要するに、飛驒守惟久は、元亨乃至貞和頃に、出で、繪卷物最盛時代の後勁たりし名工にして、本畫卷の如きは、實に其遺作の絶品たるのみならず、繪卷物中に在りても、頗る其作意の珍しきものなり、而して所謂破來頓等の名は、詞書に、ころも、破來頓等、わが身も人も破來頓等、わかきも老ひたるも破來頓等、上臈も賤も破來頓等、法師等ひとりも破來頓等、きたりし時も獨ぞ破來頓等、さるときも獨ぞ破來頓等、はじめひとりも破來頓等、終りもひとりも破來頓等、信謗ともに破來頓等、くづしあはせて破來頓等、無我になりなん破來頓等、魔郷にはとどまらじ破來頓等、かどなき珠の盤にころぶぞ破來頓等、知識なりける破來頓等、心をはなて破來頓等、左右の手をはなて破來頓等、人にならず破來頓等、南無阿彌陀佛になれや、人破來頓等、云々、とある重用の套語より來りたるものなり、其意蓋し、心形不二なるが故に、法空を證得せんには、万縁を放下せざる可からず、一切の繫縛を打破し來りて、頓に平等に歸し、以て始めて眞境に獨立して、佛果を獲べしと云ふに在り、茲に載する所の二圖は、即ち脱衣盤磚の一沙門が、財寶妻子を捨て、破來頓等を行するを示せり、其妻子等の嘆き悲むを顧みず、冷笑して言ふ所の語は、題して圖上に在り、曰く、あらをこがましや、おのれらを夢のうちのあだとしらぬ程こそあれ、うたばさりぬべき家の犬かや、破來頓等、破來頓等」と、筆墨能く文意に應じて、脱落の趣頗る掬す可く、惟久の筆致傳彩を見る可きもの、今は殆ど此畫卷あるのみ

PANORAMIC PICTURE OF HARAI-TON-TON.

(One section from a roll, coloured; length of the roll 28 feet 13/4 inches, breadth 1 foot.)

SAID TO BE BY KOREHISA.

OWNED BY MARQUIS YOSHINORI TOKUGAWA, NAGOYA.

(COLLOTYPES.)

The roll of pictures illustrating the narrative of Harai-ton-ton, according to tradition, is said to have been painted by Korehisa Hida-no-Kami. The legend on the picture was written by Lord Yukikoré Sesonji. *Honchô Gwazu Hinmoku Tsuika, Yamato Nishiki, Kobutsu Gorui Jishô*, and several other books, accept this tradition as authentic. Korehisa's lineage and personal history are not known. As a certain book, entitled "Reference Book of Old Paintings," says; a man named Munehisa, who is mentioned in the genealogical rolls of the Kosé family, was Hida-no-Kami; some authorities assume that Korehisa may be a misspelling of Munehisa, and these enroll Korehisa among the artists produced by the Kosé family. But it is not certain that Korehisa belongs to the Kosé school. Besides this work there is a famous roll of pictures, illustrating "Go-san-nen Gunki," also by this same artist. Go-san-nen Gunki was, according to its preface, published in the 3rd year of Jôwa (1347), and among the calligraphists who wrote legends at the time of this work, there was one Lord Yukikoré, who was a man of the Yenkei (1308-1310) or the Jôwa era (1345-1349). For that reason, *Yamato Nishiki* makes the conjecture that Korehisa lived during the Genkô (1331), and *Yumeno Tadachi* takes him to be a man of about the Jôwa era, while *Kobutsu Gorui Jishô* says this roll of pictures was perhaps produced during the Genkô or the Kenbu era (1334-1335). These guesses may all have some foundation in fact. We may safely say that Korehisa Hida-no-Kami lived in the first part of the 14th century, and was the last famous artist of the period when rolls of pictures were abundantly produced. The present is not only one of the best extant rolls, but it is one of the best of all of them in its excellent conception. The so-called title "Harai-ton-ton" comes from the words that are repeated in the legend on the roll. The meaning, in all probability, is that as "Soul" and "Body" are all one, he should give up all "concern" who has a desire "to prove and to attain" the "Heaven of Law." In other words, he should independently attain the "Fruit of Buddha," and live in "the true situation" after he has overthrown all "concerns" and "restraints" and "suddenly come and return," (this is the meaning of the words "rai," "return" and "ton," "suddenly coming") to the "equilibrium" (that is the meaning which the second "ton" conveys).

The section of the roll given here, depicts a priest without robes and in semi-nudity, who has relinquished all his earthly possessions, forsaken his family, and who behaves in that frenzied manner which is characteristic of "Harai-ton-ton." Towards the left-hand end of the picture there is a legend written, which tells the words he carelessly utters as he turns heartlessly away from wife and children who grieve that he deserts them: "How stupid! That I should have abode with you, little reckoning, throughout the whole vision that has possessed me for these many years, that you were enemies! The poor dog! He it is that would be driven away by blows! Harai-ton-ton! Harai-ton-ton!"

The spirit of the composition and the mode of execution are in exact harmony with the significance of that legend, and the transcendental effect strikes the eye of the beholder with peculiar vividness. We believe there is not a picture by Korehisa, excepting this work, which enables us so fully to understand his able brushwork and his effective colour-schemes.















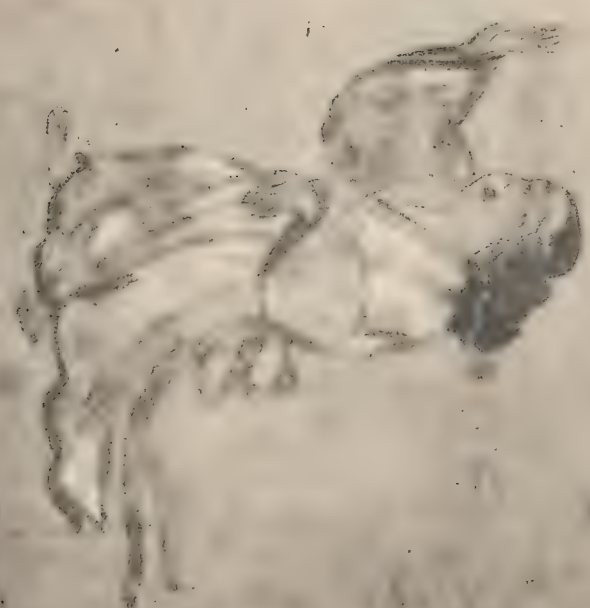
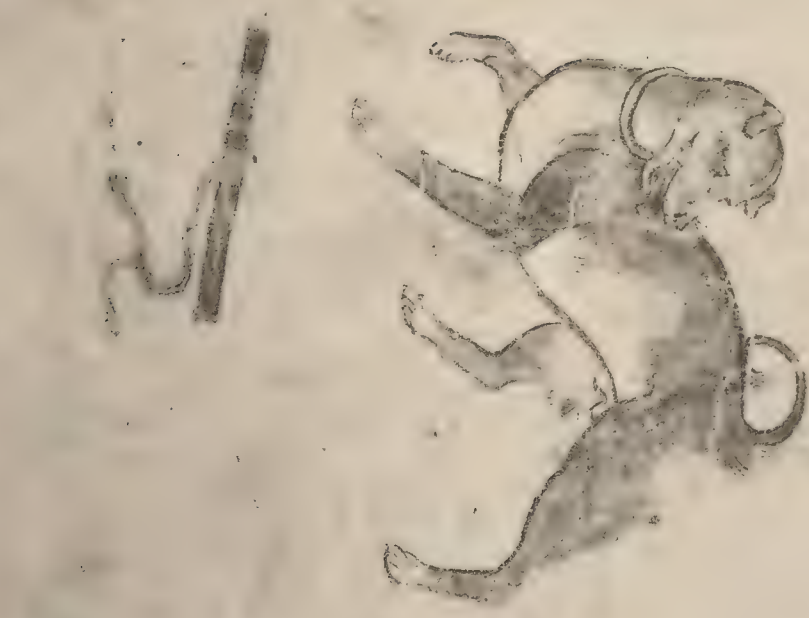
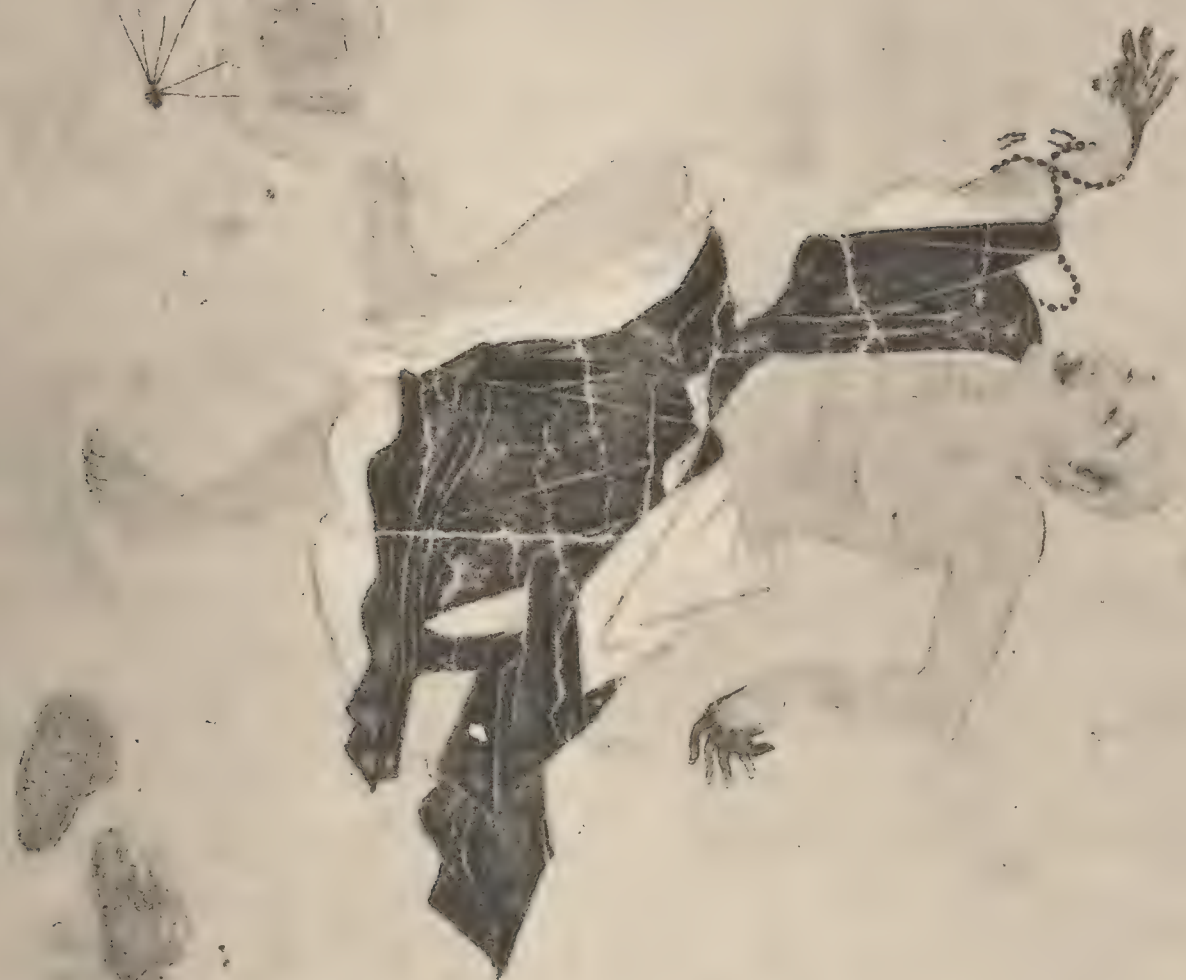
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土蜘蛛草子畫卷(紙本着色)

傳土佐光顯筆

(全長三丈二尺二寸、堅九寸六分)

東京帝室博物館藏

頼光は鎮守府將軍源滿仲の子にして、英武驍勇、射を善くし、將略あり、圓融、花山、一條、三條、後一條の五朝(西曆九七〇年—一〇三六年)に歷事し、勅を奉じて丹波國大江山の怪賊酒顛童子を討じたることあり、爾來兒童走卒と雖も其名を知らざるなし、今この畫卷は頼光が嘗て膝麻呂と稱する源家重代の名刀を以て土蜘蛛を退治したる物語を寫せるものなるが、茲に掲ぐる一段は、雷鳴風雨の夜、頼光心神を沈着して靜坐しけるに、異類異形の怪物出沒して燈下に来り集まるどころなり、其筆者に就きては、古來或は土佐長隆なりと傳へ、又は土佐光顯なりと云へど、未だ一定せず、然るに此畫卷の詞書の筆者として知らるゝ兼好法師は弘安五年(西曆一二八二年)に生れ、風雅の道に篤く、頼阿、淨辨、慶雲と名を齊うして和歌の四天王と稱せられ、有名なる徒然草を著し、觀應元年(西曆一三五〇年)圓寂したる人なれば、文永弘安頃(西曆一二六四年—一二八七年)世に在りし長隆第八冊住吉物語畫卷説明參看よりは、年次少しく後れ、貞和乃至永和の頃(西曆一三四五年—一三七八年)盛んなりし光顯とは略、其時代を同うせるが如く、且つ其畫風の長隆に類せざるより見れば、之を光顯の作に歸する方幾分か真に近きが如し、然れども他に光顯の眞蹟と信ず可きものなく、隨て之を比較研究す可き材料なければ、果して光顯の筆とす可きや否や、是れ亦容易に斷定し難き所なり、兎に角其筆者の誰たるに拘はらず、畫風の老熟溫雅にして、古畫卷中屈指のものたることは、何人も異論なかる可し

土佐光顯は土佐光正の男にして、從五位下越前守(或は云ふ右近將監)に任せられしと云ふ、其生卒年月は詳ならざれども、前に云へる如く、貞和乃至永和の頃(西曆一三四五年—一三七八年)の人なるが如し

PANORAMIC STORY OF YORIMITSU DESTROYING TSUCHIGUMO.

(Portion of a roll, coloured; whole length of the roll, 32 feet 2 inches, breadth 9  $\frac{3}{4}$  inches.)

SAID TO BE BY MITSUAKI TOSA.

OWNED BY THE IMPERIAL MUSEUM, TOKYO.

(WOOD-CUT.)

Yorimitsu was a son of Mitsunaka Minamoto who was the governor of a local department of the Empire in ancient times. He was a brave and wise officer and a very good marksman. He served five Emperors, Yen-yû, Kwazan, Ichijô, Sanjô, and Go-Ichijô (970-1036), and he is well known from the fact that, by command of the Emperor, he was successful in destroying Shuden Dôji, a man-like monster that lived on Mount Oyé, in Tamba province and had inflicted great injury upon the citizens of Kyôto.

The roll illustrates the story that is told of how Yorimitsu killed Tsuchigumo, a monster in the shape of a terrible spider that lived in a cavern. This creature Yorimitsu slew with a sword called "Hizamaro," which was handed down in his family through successive generations. We reproduce here that portion of the roll which shows how once, during a great storm at night, Yorimitsu sat, silent and alone, absorbed in meditation, when several monstrous figures appeared and disappeared, again and again, around him.

As for the artist who painted the roll, some attribute it to Nagataka Tosa, others to Mitsuaki. But Kenkô Hôshi, the writer of the explanation of the story depicted on the roll and who was noted for his Japanese poems and as the author of "Tsuresuregusa," one of the most famous literary productions of Japan, was born in 1282 and died in 1350; while Nagataka lived at the end of the 13th century. So it is obvious that Nagataka was not the painter of the roll. Mitsuaki was, however, Kenkô's contemporary, having lived in the middle of the 14th century. Therefore we are rather disposed to agree with the opinion that the roll is the work of Mitsuaki; nevertheless, his characteristic style of painting is not discernable in it, for there are genuine pictures by him extant with which to compare this, and the comparison betrays marked differences in technique. Whoever the artist may have been, the handling of the brush is very gentle and refined, and every connoisseur agrees that it is one of the oldest and most famous rolls in existence.

Mitsuaki, a son of Mitsumasa, was appointed to a high office and to be the governor of the province of Ye-chizen (or Ukon no Shôgen, according to another tradition). He lived, as said before, in the middle of the 14th century, but his exact date is not to be ascertained.



孫越の書式に鑑みて、二枚半の紙に、六つに折込みを施し、四角に裁

この精神を以て、我々の事業に於ては、

故異に其を依て「しん」と爲す。又「しん」之國の異を名指す所をものぞく。

且て其真風の真面目でござるよ、最良の金と米糧の替り物とるやうな

昔神靈參詣即應之。人曰：「奉太夫人之命，以香花來獻。」

[illegible]

二坐臥履歷の概二に於ては、其の變遷を悉く書きて、其の脈絡の如く、天竺、西域

指卷の圖書の掌珠より餘缺拾遺刻正堂正字西報 二八二

上封具言乃已。轉以是言上。張國公曰。夫八也。未試一室。吾上無。三也。

針師出たりて銀すこふと云ふことへば、其筆法に據きては古筆なり

つる一  
お世知  
無用の  
力を入  
れず、  
お茶を  
出せば  
「丁度  
宜し」  
と云ふ  
と、藤  
井君の

[illegible][illegible]

土職  
草午  
出  
夢  
離  
本  
性  
也  
對  
土  
州  
承  
職  
掌

Portion of a roll, colored; whole length of the roll, 32 feet 2 inches, breadth 9 1/2 inches.

SAID TO BE BY MITSUKI TOSU.

OTYOT JUVINUM IANUARIJ MONTI YACANTO

(TUS-LOW)











水月觀自在菩薩畫像(紙本墨畫) 傳周文筆

(竪三尺四寸五分、横一尺四寸五分)

東京三崎龜之助君藏

水月觀音は胎藏界曼陀羅觀音院中の水吉祥菩薩にして、梵名を娜迦室利と云ひ、密號を潤生金剛と云ふ、其像容は密乘の經軌に依るに、其身淡黃色にして、(一)左手に未敷の蓮花を把り、右手を與願印にす、或は(二)蓮花又は與願手より水を出せるものあり、是れ水吉祥及び潤生金剛の名を表する相に外ならず、或は(三)海中の石山に踞し、左脚を垂れ、右膝を立て、其面少しく仰ぎ、月と水とを觀て思惟の相を爲し、頂に月輪を戴けるものあり、又(四)三面六臂にして、蓮華輪寶孔雀尾、劍寶珠、青蓮華を持物と爲せるものあり、こゝに出す圖は水月を眺むる相にして、略第三の像容に同じと雖も、衣裝及び持物は白衣及び楊柳觀音に似たり、蓋し其配景と共に作者の意匠に依りて變化せられたるものなる可し、筆者は傳へて周文(第三、第六、第七冊に其傳あり)と爲す、然るに其筆致稍、周文平生の作に似ざるところなきにあらず、然れども其輕々に揮灑し去て毫鋒の磊落奇拔なるところ、周文の如き命世の大家にあらざれば到底企及す可からざるの妙あり、眞に古今有數の名幅なりと稱す可きものなり

BODHI-SATTVA AVALÔKITÊŚVARA. (SUIGETSU KWANNON).

(Kakeimono, monochrome sketch; 3 feet 4½ inches by 1 foot 4½ inches.)

SAID TO BE BY SHÛBUN.

OWNED BY MR. KAMENOSUKÉ MISAKI, TOKYO.

(COLLOTYPE.)

The posture and appearance of Suigetsu Kwannon are described in the Guhyayana, a Tantra sūtra, (according to which the skin is of a light yellowish colour,) in three ways: (1) With an unopened lotus-flower in her left hand and the right hand making the gesture, Abhayadāna-mudrā: or (2) Pouring some water from the flower or the hand in the position of Abhayadāna-mudrā, which gesture and appearance symbolises the names of water: or (3) Standing upon a rocky mountain, in the sea, to which she clings by the left leg while bending the right knee; behind her is the full moon, and her eyes are raised a little as she meditates profoundly upon the scene of the moon and the water: or (4) Bearing in her hands some peacock plumes, a sword, a precious gem, or a blue lotus-flower, and having three faces and six arms.

The present picture is a representation of Kwannon as she is looking at the moon reflected in the water. It is nearly like that Kwannon who is described in the third variation given above, but with this difference, that her robes and accessories are like Pāṇḍaravāsini and "Kwannon of the Willows." The representation of Kwannon is varied, together with her emblems, according to the conception of the individual. The artist who executed the present picture, is said to be Shûbun whose life is given in the 3rd, 6th, and 7th volumes of this series. The picture is, however, not without certain characteristics which are unlike the ordinary works of Shûbun, and yet those unconventional and unfettered strokes which executed this picture with such apparent ease, are charming to such a degree that no other artist, save he who was the greatest among his contemporaries, could possibly have produced anything of such beauty: it is, in fact, truly worthy of being esteemed as one of the rarest works in the whole world of art.















月下靜釣及竹林閑居圖雙幅(絹本墨畫)

支那明朝謝晉筆

(各 竪四尺五寸二分、横二尺三寸二分)

子爵大久保忠一君藏

支那明朝(西曆第十四世紀の中頃より第十七世紀の中頃に至る)の畫傳に據れば、謝晉或は縉に作る、字は孔昭、葵丘と號す、別號を蘭亭生と云ひ、また深翠道人と稱す、吳(江蘇省蘇州府)の人なり、繪事を以て京師に貢す、山水は王蒙字は叔明、元の大家、趙原字は善長、また元の人を師とし、丈を踰ゆる巨幅と雖も、頃刻にして成る、性耿介、里人之を疾む、詩に巧にして、蘭亭集の著ありと、又一書によれば、謝縉字は葵邱、中州の人、山水は趙松雪字は子昂、元朝の大家を師とす、他書に晉を以て縉に作り、合せて一人と爲すも、二者の畫筆殊にして、同一人にあらざるに似たりと、乃ち前者の縉と晉と同人なりとするの説を否定したれども、晉と縉と相通じ、而して雅號の丘と邱と相似たるのみならず、其師としたりと云へる王蒙、趙松雪共に是れ南宗の大家たるより推すれば、必ずしも別人なりと斷定すべからざるが如し、蓋し是れ傳者が誤て別人を以て一人と混同したるか、將た果して一人なりしか、之を判するに苦まざるを得ず、故に姑く疑を存して、後勘の正しきを俟たんとす

茲に掲ぐる一圖は、其落款の示す如く、葵丘翁謝晉が明の世宗の嘉靖四十年(西曆一五六一年)宋朝の名家梁楷及び馬遠二家の法に倣ひて、揮灑せしものにして、自家本來の面目を發揮せるものにはあらざるも、而も筆致輕儇超脫にして、清趣縑上に溢るゝを覺う、這般の靈腕を有する謝晉は、また決して尋常一様の畫史にあらざるなり

LANDSCAPES.

(A pair of Kakemono, monochrome sketches; each 4 feet 5  $\frac{1}{5}$  inches by 2 feet 3  $\frac{1}{5}$  inches.)

BY HSIEH CHIN (CHINESE).

OWNED BY VISCOUNT TADAKADZU ÔKUBO.

(COLLOTYPES.)

According to a certain history of the artists of the Ming dynasty, China (1368-1643), Hsieh Chin, born in Wu, Su-chau, Su-chang, was otherwise known as Kung-chao, and had besides several pseudonyms, such as Kuei-chiu, Lung-ting-sheng, and Sheng-tsu Tao-jin. He was one of the Court painters of the ruling Emperor. He was most admirable in his landscape sketches, for the method of which he followed the style of Wan Meng (otherwise known as Hsu-ming) and Chao-yuan (called also Shan-chang), great artists of the Yuan dynasty, and could even produce a picture of such large dimensions as more than ten feet in length in a few hours. He was a very frank-hearted person, and was, moreover, clever in composing poems.

According to one authority, there seems to have been another artist who also bore the name of Hsieh Chin, living at the same time as our artist; but we cannot but conclude, for certain cogent reasons, that there was only one artist of that name, although he may have been inaccurately mentioned by different historians in such a way as to lead to the superficial conclusion that there were two, of the same name. This conclusion must, however, be confirmed by closer investigation.

The picture reproduced here was left by Hsieh Chin in 1561, and follows the methods of Ma Yuan and Liang Kai, famous artists of the Sung dynasty, as are noted in the legend written on the pictures. These are not really fair representatives of the artistic characteristic style of Hsieh Chin's style of painting, because they are executed with the technical peculiarities of the northern academy, while he was an artist of the southern school: nevertheless, the brush-work is exceedingly free and strong, betraying no trace of awkwardness. The pictures distinctly demonstrate that Hsieh Chin was by no means an ordinary artist.























山水樓閣圖(絹本着色) 支那明朝仇英筆

(竪四尺五寸、横一尺九寸九分)

東京帝室博物館藏

仇英は支那明朝西暦一三六八年—一六四三年の人にして、字を實父と云ひ、十洲と號す、太倉江蘇省太倉州に生れ、後移りて吳郡江蘇省蘇州府吳縣に居す、幼にして丹青を事とせしかば、當時の大家周臣字は舜郷、東村と號す異として之を授く、よりて仇英遂に名を世に知らるゝに至れり、其風格筆力未だ師に逮ばずとの評あれども、而も宋元の名筆見るに随つて臨摹せざるなく、人物、鳥獸、山水、樓觀、旗輦、車客の類盡く皆秀麗を極め、殊に士女の圖の如き、神采奕々として眞に迫るを覺う。茲に出す畫は仇英製の欸識及び十洲の印文ある名品にして、夙に識者の賞讃する所なり、世に仇英の筆と傳ふる所のもの、多くは俗氣を帶び、市氣を存して風格に乏しきを免れず、然れども彼れが壯時人の爲めに子虛上林圖一卷を作り、卷の長さ凡そ五丈畫く所の人物鳥獸山林等皆古人の筆意を得、世に圖繪の絶境、藝林の勝事と稱せられたりと云へば、彼れの畫が必ずしも高尚なる氣韻を存せずと云ふ可からず、此山水樓閣圖の如き即ち其例證なり、筆致細巧、纖密なれども、而も匠氣を留めず、頗る清逸秀雅の趣に富む、蓋し是れ仇英一代の傑作にして、彼れが明代の一名家たる所以の偶然にあらざるを知る可し。

LANDSCAPE AND PAVILION.

(Kakemono, coloured, 4 feet 5 inches by 2 feet.)

BY CHIU YING (CHINESE).

OWNED BY THE IMPERIAL MUSEUM, TOKYO.

(COLLOTYPE.)

Chiu Ying was a man who lived during the Ming dynasty of China (1368 to 1643). His pseudonym was Shih-fu, and he was also known as Shih-chou: he was born at Tai-tsang, near Shanghai, in the province of Chiang-su, but afterwards moved to Wu-chun (in the same province). From his youthful days he was fond of painting, and his skill attracted the attention of one of the greatest artists of the time, Chou Chen, who, seeing that the boy had exceptional originality, gave him instruction in his art. For this reason, Chiu Ying became famous throughout the world, although there were some who said that his lofty method of painting and the force of his brush did not attain to the same degree as those of his teacher. While he heard some rumours of this kind, they did not deter him from prosecuting his chosen profession, and he studied and copied every skilful and really good picture produced by the artists of the Sung and Tang dynasties, especially those of human figures, fowls, animals, landscapes, pavilions and lofty buildings, beautiful carriages, such as were used by Emperors, the nobility, and the gentry, as well as other vehicles: all these were copied so skilfully and with such fidelity that, by the mysterious skill which he displayed, the gentlemen and ladies seemed fairly to be alive.

The picture we give here has the legend: "Painted by Chiu Ying," and also a Chinese seal, which we read, "Shih-chou." It is such a famous painting that it has received high praise from those who have knowledge of such work. What are commonly called the productions of Chiu Ying, are somewhat lacking in lofty characteristics, and, at times, display features that are unrefined, and often they do not depart sufficiently from conventional rules: however, when he was young, he painted for some one a *makimono* (a roll), the length of which was about 50 feet, and the figures, fowls, animals, hills, and forests, were very similar to the best work of ancient artists, so that it is said the skill displayed is of the highest order that could have been attained. This is something that we must praise for its art's sake: therefore, admitting this opinion, we cannot say that Chiu Ying's pictures were always wanting in loftiness or high-mindedness, and this is certainly the case with the "Landscape and Pavilion" given here. The brush is wielded very adroitly, but the work evinces no objectionable conventionalities such as are found in that of ordinary "picture-makers;" it possesses supreme characteristics and is rich in refinement. Truly, this is the finest thing done by Chiu Ying, and we know from it the reason why he was indeed reckoned one of the famous artists of the Ming dynasty.















群牛群馬圖屏風一雙(紙本墨畫)

僧雪村筆

(各竪四尺八寸六分、横一丈一尺八寸八分)

伯爵酒井忠興君藏

本書雪村を出すこと既に四回、即ち、薔薇白鷺圖第三冊、夏冬山水圖第六冊、風浪帆船圖第八冊、及び呂洞賓圖第九冊是れなり、共に雪村の遺品中有數の佳作に非ざるはなし、今加ふるに此群牛群馬の圖を以てし、以て此名匠の面目を益、本書の上に發揮することを得たり、作者の傳記は既に前冊に盡くしたるを以て茲に再びせず、此畫は曾て幕府より酒井家に賜はりしものにして、其後屏風に裝潢せざるまゝ、捲藏重襲以て今日に至り、未だ多く世人の目に觸れざるものなるが、眞に名山の祕寶なり、甲は山水の間に二十の群牛を著け、乙は四十餘の群馬を畫き、桃林華陽放牧悠遊の趣を寫して、或は閒臥奔馳、或は向背顧盼、一々牛馬動靜の姿態を曲盡して、能く變化の妙を極めたるのみならず、峯巒巖石の皴擦より亭榭樹林の點畫に至るまで、毫鋒雋拔にして、潑墨秀潤、布置濃淡、また最も宜きを得たり、洵に雪村一代の能事、此一雙の屏風畫に盡きたりと云ふも、決して溢美にあらざるなり

CATTLE AND HORSES.

(A pair of screens, monochrome sketches; each screen, 11 feet 9  $\frac{3}{4}$  inches by 4 feet 10 inches.)

BY SESSON.

OWNED BY COUNT TADAOKI SAKAI, TOKYO.

(COLLOTYPES.)

In this series we have already reproduced four pictures by Sesson; namely, Roses and Snowy Herons. (Vol. III.); a set of two Kakemono, Summer and Winter Landscapes (Vol. VI.); Sailing Vessels in a Storm (Vol. VIII.); and Lu Tung-pin, the Hermit (Vol. IX.). These are, indeed, the rarest of the works by this artist that are extant. Adding now the present pictures of Horses and Cattle, we may justly say that his true character is most vividly portrayed in the complete series. His life has already been given circumstantially, and therefore it is hardly necessary to repeat here.

The pictures are on a pair of screens which were given to the Sakai family by the Shōgunate. They have been kept unmounted as screens until the present day and hence have hardly been seen by anyone, so that they are the rarest possible treasures. One of those which we give, represents a score of cattle grazing on the mountain side; the other shows forty odd horses. One of the horses is running; another is looking about him; a third stands facing a fourth. Every variety of action and posture of cattle and horses is not only exquisitely delineated, but the mountains and hills, the rocks and stones with their scarred and lichen-covered sides, the trees and groves, as well as the houses and pavilions, are also forcibly and brilliantly painted by means of the artist's peculiar command of technique and his consummate use of india-ink. Besides, the details of the compositions are appropriately worked out. Indeed, it is not too much to say that the whole range of Sesson's power is fully covered in these pictures.



雙紙水墨圖半中

畫

（一）（二）（三）（四）（五）（六）（七）（八）（九）（十）

畫

此圖は、水墨の筆で描かれた、半中（半分）の大きさの、双紙（二枚の紙）に描かれた、水墨の画である。この画は、日本の伝統的な水墨画のスタイルで描かれた、自然の風景や人物の姿を表現している。画の中心には、山や木、水などの自然の要素が描かれており、周囲には、人物の姿や動物の姿が描かれている。画の全体は、水墨の濃淡によって表現されており、非常に繊細で美しい。この画は、日本の水墨画の歴史の中で、重要な位置を占めている。画の作者は、江戸時代中期の著名な水墨画家である。この画は、現在、東京の国立博物館に所蔵されている。画の複製は、複製技術の進歩によって、非常に高品質のものができるようになった。この複製は、元の画の美しさを忠実に再現しており、非常に貴重なものである。この複製は、日本の水墨画の文化を伝えるために、非常に重要な役割を果たしている。この複製は、日本の水墨画の歴史を学ぶための貴重な資料であり、日本の文化を伝えるための重要なツールである。この複製は、日本の水墨画の文化を伝えるために、非常に重要な役割を果たしている。この複製は、日本の水墨画の歴史を学ぶための貴重な資料であり、日本の文化を伝えるための重要なツールである。

CATTLE AND HORSES

(A pair of screens, monochrome sketches; each screen, 11 feet 9 3/4 inches by 4 feet 10 inches)

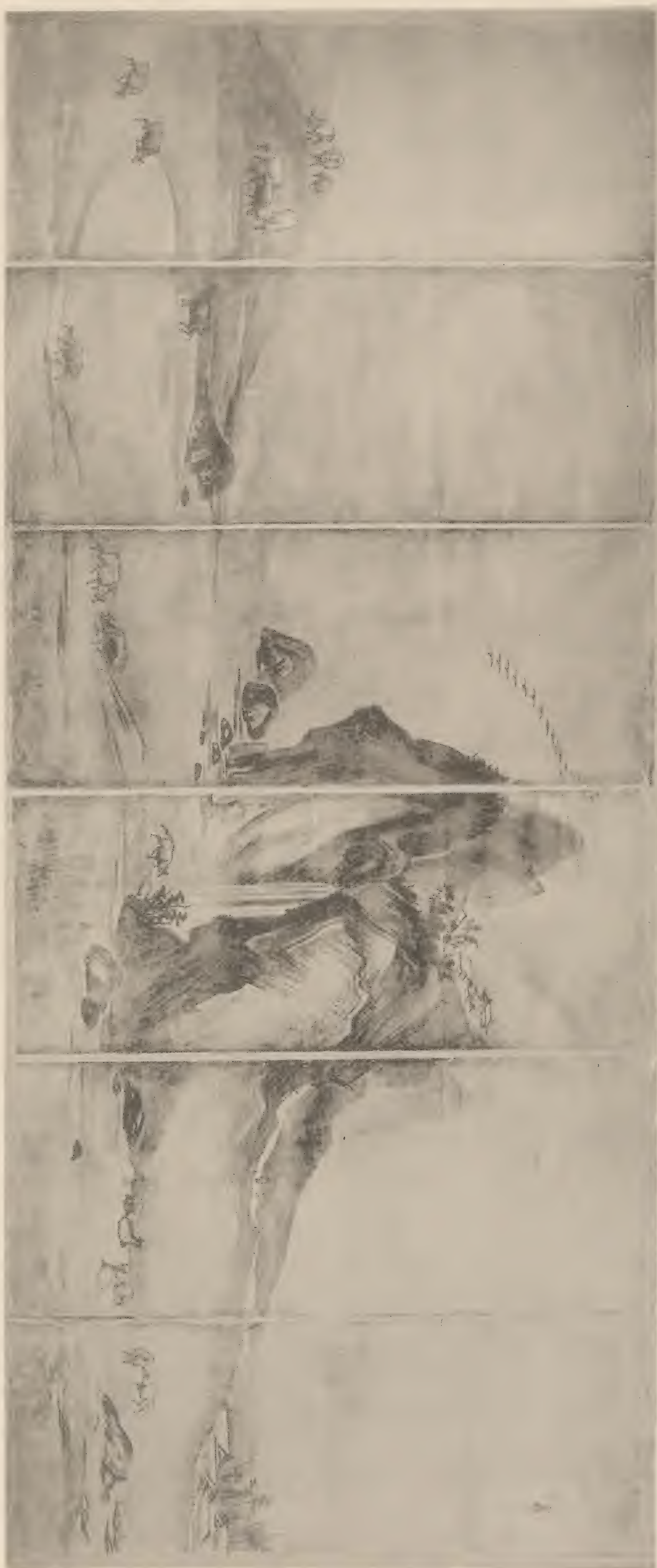
BY SAKAI

OWNED BY COUNT TABAKI SAKAI, TOKYO.

(COLLOTYPES)

In this series we have already reproduced four pictures by Sesson; namely, *Roses and Snow*, *Herons* (Vol. III.); a set of two *Kakemono*, *Summer and Winter Landscapes* (Vol. VI.); *Sailing Vessels in a Storm* (Vol. VII.); and *Tung-pin, the Hermit* (Vol. IX.). These are, indeed, the most of the works by this artist that are extant. Adding now the present pictures of *Horses and Cattle*, we may justly say that his true character is most vividly portrayed in the complete series. His life has already been given circumstantially; and therefore it is hardly necessary to repeat here. The pictures are on a pair of screens which were given to the Sakai family by the Shōgunate. They have been kept unmounted as screens until the present day and hence have hardly been seen by anyone, so that they are the most possible treasures. One of those which we give, represents a score of cattle grazing on the mountain side; the other shows forty odd horses. One of the horses is running; another is looking about him; a third stands facing a fourth. Every variety of action and posture of cattle and horses is not only exquisitely delineated, but the mountains and hills, the rocks and stones with their scarred and lichen-covered sides, the trees and groves, as well as the houses and pavilions, are also forcibly and brilliantly painted by means of the artist's peculiar command of technique and his consummate use of India-ink. Besides, the details of the compositions are appropriately worked out. Indeed, it is not too much to say that the whole range of Sesson's power is fully covered in these pictures.

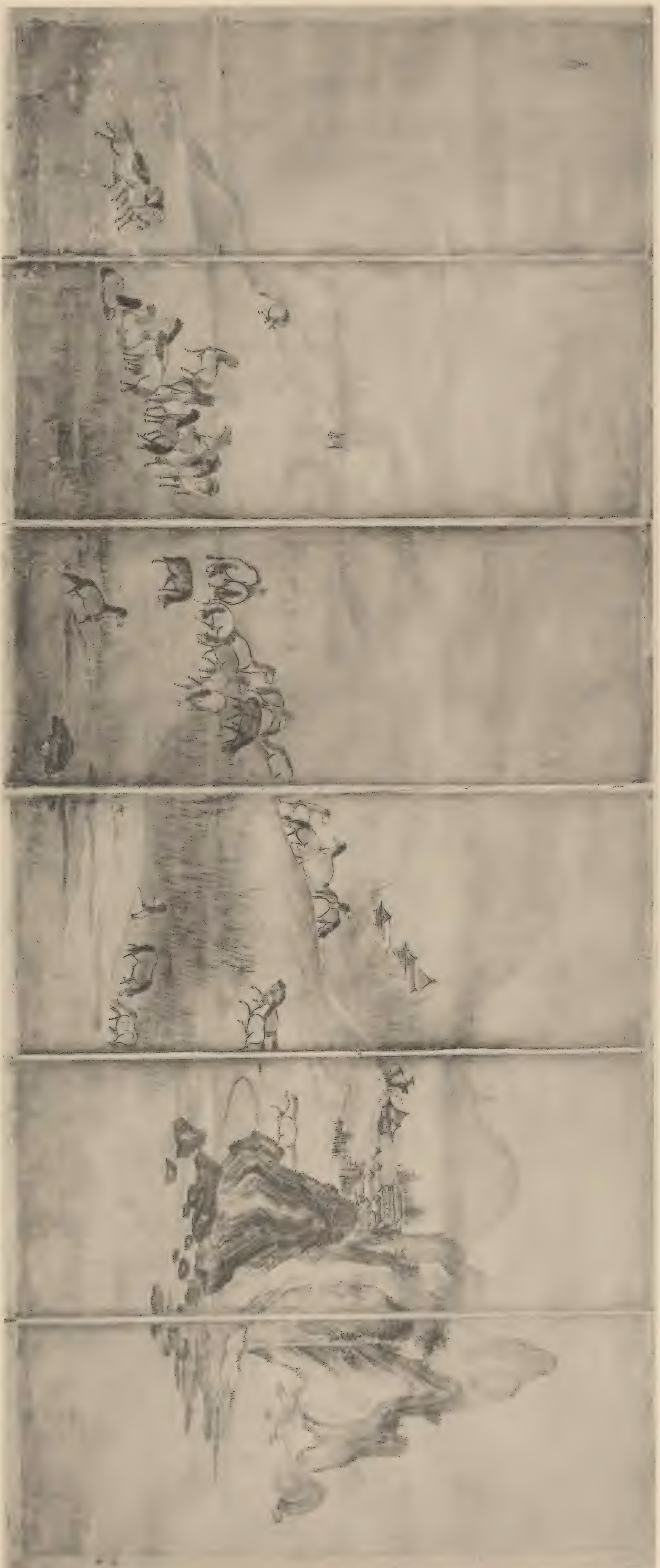


















山水圖(紙本墨畫) 雲溪筆

(竪二尺八寸、横一尺四分)

男爵岩崎彌之助君藏

書史を案するに、等しく雲溪の名を負へる者數人あり、支山雲溪、永怡雲溪、等室雲溪の如き是れなり、此に掲ぐる山水畫の筆者雲溪は雪舟一派の畫家なるには相違なれども、果して何れの雲溪なるか、頗る明晰を缺けり、然れども相國考記、延寶傳燈錄、及び禪林僧寶傳等に依れば、支山雲溪は京都相國寺の僧にして、明徳二年(西暦一三九一年)六十二歳にて入寂せし人なれば、それより百十六年後に没したる雪舟の畫派を酌みたるものにあらざること勿論なり、又等室雲溪は其年代明かならざれども、或は雲谷派の人なりと云ひ、或は其畫に黃蘗僧獨立(寛文十二年即ち西暦一六七二年)七十七歳にて寂すの讚ありと云へば、其時代の此畫に合せざるを知る可し、されば永怡雲溪こそ眞正の筆者なりと云ふも、恐らくは誤謬なからんか、永怡雲溪は永正天文年間(西暦第十六世紀の初)の人にして、雪舟と時代を同うし、且つ頗る其法を得たり、乃ち此畫の如き、筆力强健にして清淡の風趣紙上に溢るゝを見る、只、憾むらくは、彼れが高野山の僧なりしと云ふの外、一も其の傳記の徴す可きなきことを

LANDSCAPE.

(Kakemono, ink-sketch; 2 feet 9  $\frac{4}{10}$  inches by 1 foot  $\frac{4}{10}$  inch.)

BY UNKEI.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

It we look through the history of Japanese Fine Art, we find that there were several persons who had this same name, Unkei. For instance, Shizan Unkei, Eii Unkei, Tōshitsu Unkei. It is not clear which Unkei it was who really painted this particular picture, although we understand that the artist belonged to the Sesshū school. Yet when we read *Shōkoku Kōki*, *Emphō Dentōroku*, *Zenrin Sōhōden*, and other similar works, we learn that Shizan Unkei was a priest connected with Sōkokuji, a temple in Kyōto, and that he died at the age of 62 in the 2nd year of Meitoku (1391); so, of course, he cannot have imbibed any knowledge of the Sesshū School, the founder of which died 116 years after that time. As to Tōshitsu Unkei, we do not exactly know his date: some think that he was one of the Unkoku school, while others say that Dokuryū, a priest of Obakusan, a famous temple at Uji, near Kyōto, wrote some eulogistic words about his pictures. Now, since Dokuryū died in the 12th year of Kwambun (1672) at the age of 77, we readily understand that pictures painted in his time cannot be of the same style as this one. Therefore, we conclude that Eii Unkei was the artist who executed this picture, and probably this conclusion will not be far from right. He, Eii, was a man who was living in the time from Eishō to Tembun, (eras at the beginning of the 16th century), and at the same time with Sesshū. He could, therefore, have acquired some of the peculiarities of style which mark the Sesshū school. This is, doubtless, the reason why we see that supreme elegance of composition and the matchless force of the brush which mark this picture. Our only regret is that while we know Eii was a priest in the temple on Kōyasan, we have no record of his life.















清凉寺栴檀瑞像縁起畫卷(紙本着色) 狩野元信筆

全五卷中の二段

(竪一尺一寸五分)

京都嵯峨浄土宗清凉寺(釋迦堂)藏

昔者瞿曇悉達、中印度迦毘羅伐率堵國淨飯王の太子と生れ、出家修行して佛果を證得し、說法度生五十年終に拘尸那揭羅の娑羅林中に涅槃す、釋迦牟尼佛是れなり、佛曾て其母摩訶摩耶を忉利天宮に省して暫く閻浮洲に在らざりし時、僞賞彌國の出愛王(優填郎陀衍那、渴仰の情に堪へずして其像を造らんとす、毘首羯磨天乃ち匠人に化して來り、栴檀の香木を以て等身の佛像を彫刻せり、之を祇園精舍祇桓、祇樹給孤獨園、逝多林)の瑞像とす、後弗舍密多羅王滅法を行ひ、此像を毀たんとせしかば鳩摩羅琰之を負ひて龜茲國今の庫車に通る、龜茲國の白純王之を奉じ、西域の諸國皆歸敬せり、秦の建元十三年(西曆三七七年)苻堅呂光を龜茲に遣はして、鳩摩羅琰の子三藏法師鳩摩羅什婆と共に此像を長安に致さしむ、東晉太元十一年、即ち西曆三八六年(後久しく江南の龍光寺に在りしが、隋の文帝開皇十八年(西曆五九八年)僧住力、楊都の長樂寺(後の開元寺)に飛閣を建て、之を移し、輾轉して宋に至り、汴京西化門外の啓聖禪院に安置せらる、時に我國圓融天皇の永觀元年(西曆九八三年)沙門齋然入宋し、佛工張榮をして一模像を彫刻せしめ、寛和二年(西曆九八六年)原像を得て歸朝す、即ち今の清凉寺の瑞像にして、本書卷は以上の傳説に據りて其事の始終を圖示したるものなり

然れども、摩訶摩耶が悉達太子の生後七日にして世を去りしに、佛の之を忉利天宮に省して說法せりと云ふことは、固より一條の神話として之を存するも可なりと雖も、佛の彫像は毘首羯磨天化現して之を造れりとの話説よりは、出愛王、佛の弟子沒特伽羅子(目犍連)に請ひ、工人を督して之を造らしめたりとの傳記の寧ろ信ず可きに從ふに如かず、唯、此傳記も亦混するに神話を以てし、沒特伽羅子は神通力を以て工人を接して天宮に上り、親しく妙相を觀て栴檀に雕刻せしに、佛の天宮より還るや、其像起ちて佛を迎へたりと曰へり、其像は後世僞賞彌國都城の大精舍に在りしものにして、世に佛像ある嚆矢なり、室羅伐悉底國(舍衛)の勝軍王、鉢邏犀那特多、波斯匿、出愛王の佛像を造れることを聞き、亦一像を造る、後世同國祇園精舍に在るもの即ち是れなり、或は之を出愛王第二の模像と稱すと雖も、此祇園精舍の像は勝軍王の所造にして、出愛王の所造に非ざるのみならず、弗舍密多羅王は、スンガ王朝の始祖にして、其治世は支那前漢惠帝の七年(西曆紀元前一八八年)より景帝の六年(西曆紀元前一五一年)に互り、鳩摩羅琰の時代に先だつこと甚だ遠く、又弗舍密多羅王は、マウルヤ王統を覆せりと雖も、滅法の事迹は傳はらず、加ふるに祇園精舍の像は、鳩摩羅琰より後凡そ二百年、梁の武帝(西曆五〇二年—五四九年)郝騫等を遣はして之を請はしめたれども、室羅伐悉底國王聽かずして別に一像を模刻せしめ、以て梁に致したりと云ふされば、清凉寺の瑞像の所謂三國傳來なる説は、宋の泰豫元年(西曆四七二年)に當れる奢迦羅の大族王(摩醯矩羅)の大滅法及び鳩摩羅什婆三藏の父鳩摩羅琰の印度より龜茲に移住したる事迹と武帝の得たる模像とを基として作爲したるものなる可し、まして其像の華趺に唐開元寺僧保彥の銘文あるをや、されば此像は唐代の原作を齎らしたるものなること疑なし、然れども斯の如き傳説の正否は瑞像當體の詮索に係り、毫も本書卷の價値を軒輊するものに非ず

書卷の筆者狩野元信(文明八年—永祿二年、即ち西曆一四七六年—一五五九年)の傳は前卷既に之を詳にせるを以て茲に贅せず、文は青蓮院准后尊應の書なるが、尊應は攝政關白二條持基の男にして、曾て天台座主と爲り、永正十年(西曆一五一三年)正月八日示寂せし人なり、元信の此書卷を作るや、實に七年の歲月を費したりと云ふ、通卷五軸二十六段、悉く大着色の密畫にして、遒勁嚴格なる狩野流の骨法に參するに、繪卷物の製作に能事を極めたる土佐家の畫風と彩法とを以てし、縝密穠麗殆ど倫を此種の群作に絶てるを見る、誠に是れ古法眼最上乘の傑作にして、萬世に寶襲せらる可きものなり、唯、惜むらくは當時交通未だ開けずして曾て邦人の入坐したる者なかりしが爲めに、印度風俗事物の實狀は全く之を知るに由なく、宮室衣器の制、一に支那風に倣ひたる奇異の相を書きたり、然れども之を以て古法眼を責む可きに非ず、當時邦人の想像固より此外に出づる能はざりしことを了して以て此書卷を觀ば、瑞像縁起の本旨を發揮して餘蘊なき古法眼の卓絶なる手腕は、永く嘆賞の値を損せざる可し

茲に出す二圖は本書卷中の二段にして、甲は悉達太子既に出家して檀特山に入り、阿羅邏仙人と問答論議する圖、乙は太子靜坐思惟するとき梵天及び帝釋天が天女に化して吉祥菓を奉り、僞陳如等の五比丘隨從して共に苦行を修するところを圖せるものなり



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てしつ以て此書卷を購得謝辭狀の本旨を凝集して益處なる言動類の草紙なる手紙を承へ、如貴の筆を辭せざる可し

勝一は支那風の類ひする書寫の味を著せり然れども之を以て古希細を責む可きこと非ず蓋し漢人の懸想固もと眞樸に出たる韻味を以てしことあり  
 なる罪非ざるなり蓋し漢風米の關ひを以て書て漢人の人知しきと書むは依りては氣血の相契風俗事の實狀を盡くせざるのみ山は宮室齊廟の

[illegible][illegible][illegible]

東晉劉琨上慕容皝書(并序)題

全五卷中(二)



## PANORAMIC HISTORY OF "THE DIVINE IMAGE," BELONGING TO SEIRYÔJI.

(Two sections of five rolls, coloured; breadth of each roll, 1 foot 1½ inches.)

BY MOTONOBU KANÔ.

OWNED BY THE TEMPLE, SEIRYÔJI, SAGA, NEAR KYÔTO.

(WOOD-CUT AND COLLOTYPE.)

Gautama Siddhârtha, was born to Śuddhodana, ruler of Kapilavastu, a kingdom in Central India. Abandoning the pleasures of this world, the son studied the Law and meditated how he might strive successfully to ameliorate the unhappy condition of mankind. After fifty years of preaching, in which time he was instrumental in saving many souls, he at last attained Nirvâṇa in the forest of Sâla, in the province of Kusinagara. This son is Śakyamuni Buddha, as he is called. Once, when Buddha was at the Heavenly Palace at Trayastriṃśas (the abode of the blessed spirits) caressing his mother, Mahâmâyâ, so that he was not seen at Jambudvîpa for a while, Udayana, king of Kauśambî, besought his divine influence and desired to erect his image. Viśvakarmadeva came in the disguise of a sculptor and carved an image, of Buddha's exact stature, out of the fragrant wood of the Pride of India tree. This statue is called "The Divine Image" of the ancient temple, Jetâvama Vihâra, in India, where Buddha first preached his gospel. Some time after, the king of Pushyamitra promulgated the Law of Destruction to destroy this image, when Kumârayana, bearing it on his back, fled to a certain province, now called Kucha. The king of this province protected the image, and all the western provinces were speedily converted to the doctrine of Buddha and worshipped his image. In 377 Fu-chien sent Lu-kuang to the last mentioned province to bring the image to the then capital of China, with the assistance of Kumârajîva, son of Kumârayana. The Divine Image, and long afterwards, in the Sung dynasty, was installed in the Chi-sheng-yuan, of Fan-king. It happened that, in 986, a Japanese priest called Chônen went to China and ordered Chang-jung, a Buddhist sculptor, to make a copy of the image, and after that, securing the original image, he returned home to Japan in the 2nd year of Kwanwa (Western calendar, 986). It is this very noble image that is now preserved in Seiryôji. The roll, from which selections have been taken for reproduction here, contains illustrations of historical events, in consequence, refering to the facts narrated hereinbefore.

The biography of the painter of this roll, Motonobu Kanô, (Western calendar, 1476 to 1559), is given in detail in a former volume so that we need not repeat it here. The legend on the roll is in the handwriting of Sonnô of Seiren-in, a celebrated calligraphist. He became the archbishop of the Tendai sect, and departed this life on the 8th day of the 1st month of the 10th year of Eishô (14th February, 1513). It is said that Motonobu took as many as seven years in painting this roll, devoting to its execution the most thorough and painstaking labour. The complete roll comprises five parts, which are again divided into twenty-six sections, all of them being done in highly coloured pictures, executed with the utmost minuteness. To the rigorous and virile technique of the Kanô school, is added the effective colouring characteristic of the Tosa school: the latter appearing to the best advantage when presented in a roll of consecutive scenes in gorgeous detail. In this case, the minute details and gorgeous colouring are almost unrivalled among the many productions of this kind. It is the best possible work to hand down to succeeding generations as a great treasure, only it is a pity that in the days of the artist, international intercourse was not yet so developed that Japanese visited India, because, for this reason, no clue to Indian manners and customs was to be had; therefore, artists treated such pictures as these in such a manner that they exhibit Chinese palatial architecture, robes of state and clothing, and articles of furniture, instead of those India: so that the general effect may strike us as being quaint and anachronistic. But Motonobu's reputation does not in any way suffer from this, because no Japanese of his period, though never so imaginative, could extend his imagination to cover a wider range than he himself did. When regarded from this point of view, these pictures fully reveal the true significance of the traditions concerning the Divine Image, so that the unrivalled ability of Motonobu is sure to be worthy of perpetual admiration.

The pictures given here are taken from two sections of the rolls: one represents Siddhârtha as he was disputing with Alâra on Dantalôkagiri, some time after he had abandoned the world: the other depicts him as profoundly meditating upon his doctrine and the affairs of this life: together with Brahmâ and Indra in the disguise of Apsaras, presenting the saviour with the auspicious and gracious make. With them are Kaundinya and five other Bhikshu, mortifying themselves.



PAWONAMMO HISTORY OF "THE DIVINE IMAGE" BELONGING TO SEIRYÔJI

The original of this roll, painted in 1513, is now in the possession of the Imperial Household Agency, Tokyo.

BY MOTONOBU KANÔ.

OWNED BY THE TEMPLE SEIRYÔJI, SAGA, NEAR KYÔTO.

WHOLESALE AND RETAIL.

Gautama Siddhârtha, was born to Suddhodana, ruler of Kapilavastu, a kingdom in Central India. Abandoning the pleasures of this world, the son studied the Law and meditated how he might arrive successfully to ameliorate the unhappy condition of mankind. After fifty years of preaching, in which time he was instrumental in saving many souls, he at last attained Nirvâṇa in the forest of Sâls in the province of Kusinagara. This son is Sakyamuni Buddha, as he is called. Once, when Buddha was at the Heavenly Palace at Trayastripitâs (the abode of the blessed spirits) caressing his mother, Mahâmâyâ, so that he was not seen at Jambudvîpa for a while, Udayana, king of Kâśmîr, besought his divine influence and desired to erect his image. Viśvakarmadeva came in the disguise of a sculptor and carved an image of Buddha's exact stature, out of the fragrant wood of the Pûḍe of India tree. This statue is called "The Divine Image" of the ancient temple, Jetâvana Vihâra, in India, where Buddha first preached his gospel. Some time after, the king of Pashyânîra promulgated the Law of Destruction to destroy this image, when Kunârjûna, bearing it on his back, fled to a certain province, now called Kucha. The king of this province protected the image, and all the western provinces were speedily converted to the doctrine of Buddha and worshipped his image. In 377 T'u-chien sent Lu-kuan to the last mentioned province to bring the image to the then capital of China, with the assistance of Kunârjûna, son of Kunârjûna. The Divine Image, and long afterwards, in the Sung dynasty, was installed in the Chi-sheng-yuan, of Fan-king. It happened that in 986, a Japanese priest called Chônôn went to China and ordered Chang-jung, a Buddhist sculptor, to make a copy of the image, and after that, securing the original image, he returned home to Japan in the 2nd year of Kwanwa (Western calendar, 986). It is this very noble image that is now preserved in Seiryôji. The roll, from which selections have been taken for reproduction here, contains illustrations of historical events, in consequence, referring to the facts narrated hereinafter.

The biography of the painter of this roll, Motonobu Kanô, (Western calendar, 1476 to 1550), is given in detail in a former volume so that we need not repeat it here. The legend on the roll is in the handwriting of Sonno of Seirin-in, a celebrated calligraphist. He became the archbishop of the Tendai sect, and departed this life on the 28th day of the 1st month of the 10th year of Eishô (14th February, 1513). It is said that Motonobu took as many as seven years in painting this roll, devoting to its execution the most thorough and painstaking labour. The complete roll comprises five parts, which are again divided into twenty-six sections, all of them being done in highly coloured pictures, executed with the utmost minuteness. To the rigorous and virile technique of the Kanô school, is added the effective colouring characteristic of the Tosa school; the latter appearing to the best advantage when presented in a roll of consecutive scenes in gorgeous detail. In this case, the minute details and gorgeous colouring are almost univalled among the many productions of this kind. It is the best possible work to hand down to succeeding generations as a great treasure, only it is a pity that in the days of the artist, international intercourse was not yet so developed that Japanese visited India, because, for this reason, no clue to Indian manners and customs was to be had; therefore, artists treated such pictures as these in such a manner that they exhibit Chinese palatial architecture, robes of state and clothing, and articles of furniture, instead of those of India; so that the general effect may strike us as being quaint and anachronistic. But Motonobu's reputation does not in any way suffer from this, because no Japanese of his period, though never so imaginative, could extend his imagination to cover a wider range than he himself did. When regarded from this point of view, these pictures fully reveal the true significance of the traditions concerning the Divine Image, so that the univalled ability of Motonobu is sure to be worthy of perpetual admiration.

The pictures given here are taken from two sections of the rolls: one represents Siddhârtha as he was disputing with Alâra on Dantâloka, some time after he had abandoned the world; the other depicts him as profoundly meditating upon his doctrine and the affairs of this life: together with Brahmâ and Indra in the disguise of Apsaras, presenting the saviour with the auspicious and gracious marks. With them are Kanakya and five other Indian women, representing the saviour.



















耕作圖襖(紙本淡彩) 狩野之信筆

(各竪五尺九寸、横六尺二寸七分)

京都臨濟宗大本山大德寺塔頭大仙院藏

大仙院は大德寺第七十六代宗亘禪師が六角近江守政頼を化して、永正六年(西暦一五〇九年)開創し、自から退隱したる所なり、院内障壁の畫、方丈は相阿彌傳は本書第二冊に出づ、の山水圖、西室は元信傳は第一冊に在り、の花鳥圖にして、東室は狩野雅樂助之信、永正十年—天正三年、即ち西暦一五一三年—一五七五年の作に係り、其一半は本書第三冊に出だせる田家秋收圖、一半は即ちこゝに掲ぐる耕作圖是れなり、共に國寶に指定せられたる名品にして、之信の大作此右に出づるものあるを聞かず、蓋し之信の畫趣は兄元信に酷似し、其款印なきものは往々誤まりて元信の所作と鑑定せらるゝと稱すれども、熟秋收圖と此圖とを併せ觀るに、其骨法固より父正信及び兄元信と甚しき徑庭あることなしと雖も、而も之を元信に對比するに、用筆較、細勁にして象形頗る僞巧なるを見る、樹姿、石皴及び人物活動の態皆殊に然らざるなし、蓋し二家の畫に於けるや、莊重の力は則ち元信素より之信に勝り、詒秀の巧は即ち之信寧ろ元信に勝れり、之信用墨の法、焦黒の至濃より輕量の極淡に至るまで、錯綜間厠の妙を盡くして、明暗の配合甚だ宜きを得たりと云ふ可し

FARMERS AT WORK.

(Sliding screens, slightly coloured; 5 feet 10 $\frac{1}{2}$  inches by 6 feet 2 $\frac{4}{5}$  inches.)

BY YUKINOBU KANÔ.

OWNED BY DAISEN-IN, DAITOKUJI, KYÔTO.

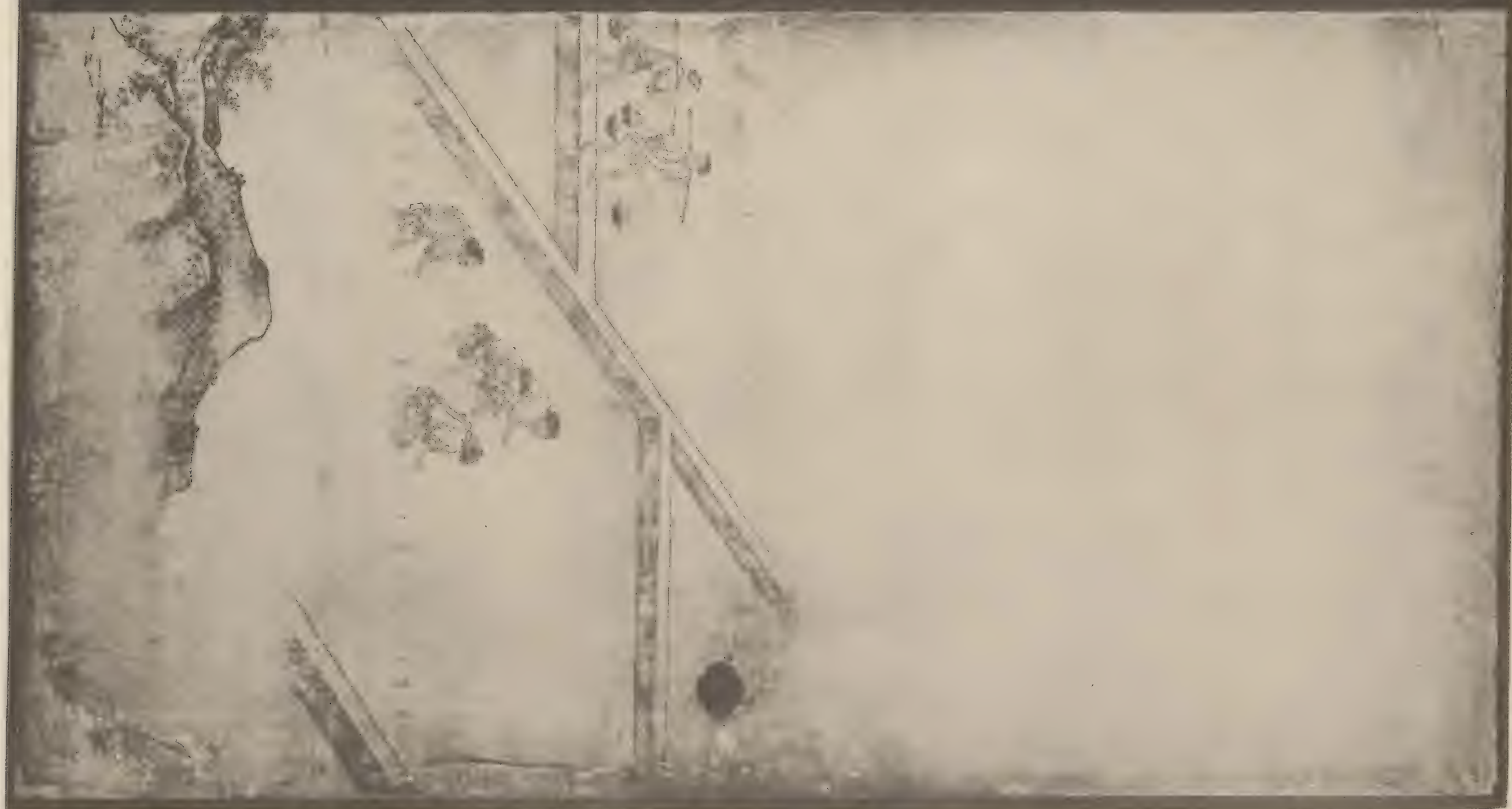
(COLLOTYPES.)

Daisen-in is the chapel which was erected by Sôkô, after making a convert of Masayori Rokkaku, feudal chief of Ômi province, and is the place wherein Sôkô passed the last days of his life in the 6th year of Eishô (Western calendar, 1509). In this chapel, there are many paintings on the walls: in the main room are landscapes by Sôami (a sketch of whose life is given in the second volume of this series): in the "West Room" are flowers and birds by Motonobu (whose life is given in the first volume): in the "East Room" are paintings by Yukinobu Kanô, Uta-no-suké, (10th year of Eishô to 3rd year of Tenshō, that is from 1513 to 1575). One half of the last mentioned is the painting entitled "Harvest Scenes," which is reproduced in the third volume of this series, and the other half is the picture given here. These two paintings are such noble works that they have been deemed worthy of being made one of the National treasures and we do not know any other work by this artist which exceeds them in merit. The general effect of pictures by Yukinobu, is somewhat similar to that produced by those executed by his brother, Motonobu, and canvases by the former, which bear no seal of his own, are often improperly and erroneously alleged to have been done by the latter. A comparison of the "Harvest Scenes" with this picture, will perhaps lead one to say that there is no radical difference between its general style and that of the father, Masanobu, or of the brother, Motonobu; but careful balancing these same pictures with authentic works by Motonobu, will lead us to the conclusion that Yukinobu's strokes are somewhat more exact and are stronger, and that his sketching is exceedingly brilliant and deft. The treatment of the trees and the clefts in the rocks, the lifelike attitude of the figures, all fully prove the correctness of this estimate. As for sublimity of conception, Motonobu stands far above Yukinobu; but when we consider daintiness of treatment, Yukinobu may justly be deemed superior to Motonobu.























蓮花水禽圖(紙本墨畫) 俵屋宗達筆

(竪三尺八寸四分)

東京酒井正吉君藏

俵屋宗達は既に第二冊及び第五冊に述べたる如く、徳川時代の初期(西暦第十七世紀の初世)に出でて前代桃山の豊富瑰麗の趣と古土佐の格法とを加味して一家特得の畫風を創成し、以て當代の繪畫界に一種の異彩を放ちし大家にして、濃厚華麗なる彩色畫より瀟洒淡泊なる水墨畫に至るまで、悉く其特長を現はし、到底他人の企及すべからざる妙を發揮せり、茲に出すもの、如き乃ち其水墨畫の好標本にして、潑墨の淡雅超脫なる、意匠の輕妙飄逸なる、洵に嘆賞すべき逸品なり、由來世人は濃厚なる彩色畫家としての宗達のみを知りて、未だ洒脫なる水墨畫家としての彼れの半面を知らざる者多し、されば此畫の如きは、彼れの眞面目を示すに於て缺ぐべからざる材料なりと云ふべし

LOTUS AND WATER-FOWL.

(Kakemono, monochrome sketch; 3 feet 9  $\frac{4}{5}$  inches.)

BY SÔTATSU TAWARAYA.

OWNED BY Mr. SHÔKICHI SAKAI, TOKYO.

(COLLOTYPE.)

As we have already explained in the second and fifth volumes of this series, Sôtatsu Tawaraya appeared in the world of art at the beginning of the Tokugawa era (first part of the 17th century). He originated a special method of painting which was peculiarly his own, in which were combined the richness of colouring and elegance of composition that characterised the previous era, Momoyama, with the technique of the old Tosa school, and thereafter, displaying his own individuality, he became one of the greatest masters in the art world of that time. He showed this individuality in every phase of his productions; in dense and beautifully coloured pictures, as well as in light and free sketches in which are used only india-ink and water. In everything, he displays mysterious points which are quite unattainable by others.

This picture is one of the most beautiful examples of his monochrome sketches; in the adroit and superior use of india-ink and in the freedom and eccentricity of the design, it is a wonderfully rare production. Hitherto, people have, as a rule, understood him only as a great painter of densely coloured pictures; few knew that he was equally great in his india-ink and water sketches. Consequently, this is one of the pictures that are indispensable to show the wide range of his genius.















般若守護十六善神圖(絹本淡彩) 久隅守景筆

(竪三尺六寸一分、横一尺九寸)

男爵岩崎彌之助君藏

久隅守景は加賀の人にして通稱を半兵衛と云ひ、一陳翁、無下齋(一に無礙齋に作る)等の號あり、又欸印に棒印(一に棒印に作る)、重山等の文あるを見る、書を狩野探幽(本書第二冊及第八冊に其傳あり)に學び、桃田柳榮(守光)、神足常庵(守周)及尾形幽元(守義)と共に門下の四天王と稱せらる、然れども守景造詣最も深く、所謂四天王中獨り頭角を抽づ、山水人物優に師家の壘を摩し、或は探幽に勝ると稱せられ、又探幽をして其作を誤りて己の畫く所と爲し、往往自から落欸を下すに至らしめしと云ふ、守景また雪舟の風を慕ひて、簡勁の筆致、峭拔の情趣、兩ながら能く之を得たり、其佳作に至りては、雪舟、秋月と雖も其美を擅にすること能はざるもの少からず、守景初め京都に在り、後江戸に移り、晩年加州侯に徵されて金澤に居る、三年祿を得ず、將に辭して江戸に歸らむとす、侯之を聞きて笑ひて曰く、我が祿を給せざりしは情を知らざるに非ず、守景氣高くして人の爲めに多く畫かず、其畫世に稀なり、既に貧しからしむること三年、想ふに丹青に衣食するの止むことを得ざるよりして、所作既に封内に少からじと、則ち之を扶持せりと云ふ、守景久しく加賀に在りしを以て其風頗る古九谷の磁畫に影響せり、其歿年詳ならず、延寶(西曆一六七三年—一六八〇年)に盛にして元祿(西曆一六八八年—一七〇三年)に歿したるもの、如し

守景の作今に存するもの少からずと雖も、密畫大作に至りては則ち甚だ多からず、茲に出す所の般若守護十六善神圖は、固より宗教畫なるに由ると雖も、謹嚴縝密の描法寔に守景の製作に稀なるものにして、適健の筆力亦見るべし、此圖は大般若波羅蜜經説の敎主釋迦如來を中尊とし、所化の菩薩文殊、普賢並びに同經を支那に將來し翻譯したる玄奘及び玄奘を行旅の難に護りたる深沙大將を兩側に圖し、其左右に同經守護の十六善神を畫きたるものなり、所謂十六善神とは提頭、賴吒、毗盧勒叉(以上右方)、毗沙門、毗盧博叉(以上左方)の四天王及び摧伏毒害、增益、歡喜、除一切障難、拔除罪苦、能忍(以上右方)、離一切怖畏、救護一切善、攝伏諸魔、能救諸有、獅子威猛、勇猛心地(以上左方)の十二神是れなり

DEFENDERS OF THE BUDDHIST SCRIPTURES.

(A Kakemono, slightly coloured, 3 feet 7 inches by 1 foot 10  $\frac{5}{8}$  inches.)

BY MORIKAGÉ KUZUMI.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

Morikagé Kuzumi was born in the province of Kaga, and was ordinarily called Hanbei. He used several pseudonyms, among them being Itchin-ô, Mugesai, and others. He studied painting under Tannyû Kanô (whose life is given in both the 2nd and 8th volumes of this series). This artist, Ryûyei Momoda, Jôan Kamitari, and Yûgen Ogata, were called the four most eminent of Tannyû's pupils. Morikagé was, however, the most proficient in attainments of all of them, so that he alone distinguished himself and is said actually to have been a match for, or even superior to, his master in depicting landscapes and figures. Subsequently, Morikagé came to have a fancy for Sesshû's methods; that is a simple but strong technique and an acute, cunning touch, both of which characteristics he assimilated to the fullest extent. In the early part of his professional life, he resided in Kyôto, but afterwards moved to Yedo. He was subsequently summoned by the feudal chief of the Kaga clan to live at Kanazawa, the capital of the fief; yet during the first three years of his residence in that city, he received no annual salary at the hand of his lord, and, therefore, was on the point of leaving Kanazawa for Yedo. On hearing of Morikagé's intention, his lord remarked, with a smile: "I was not unaware of his impoverished circumstances, yet I purposely did not bestow any salary upon him. His is a lofty character, as is well known, and he will not readily paint just for the sake of others, so that his pictures have been but rarely found. Now, I have left him in poverty for three years past and perhaps, in order to supply himself with the necessities of life, he has been compelled, against his natural inclination, to paint and to sell his pictures, which will probably be found in considerable numbers within my dominions." Thereafter the artist was, for the first time, granted a pension. As he remained in Kaga for some years, his style of painting exerted some influence upon the decoration of the pottery produced in that district, which we call "Kutani-yaki." The date of Morikagé's death is not known exactly, but it is evident that he was living in the Empô era (Western calendar, 1673-1680), and died during Genroku (1688-1703).

Although there are not a few of Morikagé's works still extant, yet his masterpieces, displaying minute and painstaking detail, are scarce. The picture of the "Defenders of the Buddhist Scriptures," given here, is, of course, a religious subject, and the solemn and precise technique is truly such as is rarely seen in his other compositions, while the energetic brushwork is also worthy of our highest appreciation. The canvas shows Sâkyamuni-Tathâgata, the founder of Buddhism, who is described in the Mahâ-prajñapâramitâ-sûtra as of great eloquence, surrounded by Boddhi-sattvas, Manjuśrî, and Samantabhadra, together with Hwen-thsang, who brought the canon to China and translated it into Chinese from Sanskrit. On each side of Hwen-thsang are seen Citragupta, who protected him on his hard journey; as the others are supported on one side or the other by the sixteen beneficent gods who defend the canonical books. These sixteen are the so-called Tchatur-Mahârâdja, (the Four Deva kings, that is Dhṛitarâshṭra and Virûdhaka, on the right-hand side, with Vaiśravaṇa and Virûpakcha, on the left), together with twelve minor gods.



十一  
二  
三  
四  
五  
六  
七

[illegible][illegible]

畏懼與

(總三只六十一袋，計一百廿五)

婦科安胎十六善攝圖(餘本將錄) 八四 安胎

DEFENDERS OF THE BUDDHIST SCRIPTURES.

(A. Kakemono, slightly coloured, 3 feet 7 inches by 1 foot 10  $\frac{2}{3}$  inches).

BY MORIKAGE KUNUMI.

OWNED BY BARON YAMASUKU IWASAKI, TOKYO.

(GOLFOLEP)











地藏菩薩畫像(絹本着色) 狩野常信筆

(竪三尺四寸五分、横一尺七寸二分)

男爵岩崎彌之助君藏

地藏菩薩は釋迦牟尼佛の付囑を受けて釋迦佛滅後より彌勒佛出世に至る前後二佛の中間に在りて、三界の大導師となり、或は聲聞相を現じ、又は菩薩形を示し、種々の方便を以て六道(地獄、餓鬼、畜生、阿修羅、人間、天人)の衆生を濟度するを本願とせり

此畫の筆者狩野常信(寛永十三年—正徳三年即ち西曆一六三六年—一七一三年)のことは既に第九冊に詳述したり、蓋し常信は徳川時代の狩野派中、探幽に亞ぎて最も尊敬すべき大家にして、探幽と共に大に狩野の家聲を宣揚し、よく畫壇の霸を大成したり、而して常信の畫は家格の外、更に雪舟を尙慕し、且つ土佐の風趣をも參酌したるが故に、其畫致殊に沈着溫雅にして、優麗清潤なるを覺う、此に出す地藏菩薩の如き乃ち其一例にして、風趣最も掬すべく、彼れが手腕の非凡卓拔なりしを窺ふに足るべき逸品なり

BODHI-SATTVA ARYA-KSHATI-SARVA (JIZÔ BOSATSU.)

(Kakemono, coloured; 3 feet 4 1/6 inches by 1 foot 8 1/2 inches.)

BY TSUNENOBU KANÔ.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

Bodhi-sattva Arya-kshati-sarva became a great leader and teacher of the three worlds, Heaven, Earth, and Hell. Having been spiritually solicited by Śakyamuni during the interval that elapsed between the death of Śakyamuni and the appearance of Maitreya, he sometimes showed to the people the appearance of a Śrāvaka, and at others that of a Bodhi-sattva: taking various times for these manifestations and changing his appearance in many ways. His doctrine dealt particularly with the salvation of the whole world from the six punishments which follow sin, namely, of the deepest Hell itself, of the Hell of hunger, of eternal torment for immorality, of torture for hypocrisy, of life itself, and of the unsanctified life hereafter.

We have already written at some length, in volume IX. of this series, about the artist who painted this picture, Tsunenobu Kanô (who lived from the 13th year of Kwanyei to the 3rd year of Shôtoku; that is from 1636 to 1713). Next to Tannyû Kanô, he was the most respected among the masters of the Kanô school during the Tokugawa era; for, with Tannyû, he greatly elevated the reputation of the family name, Kanô. He himself came to be considered the ruler of the art world, and by the force of his character he made his government complete; yet his artistic traits were an inheritance from his ancestors which he further developed by careful study of the works of the Sesshû school, and he likewise derived great benefit from the Tosa school. As a result of these natural instincts and assiduous study, his paintings are very elegant, yet reserved; beautiful, yet clear and effective. The *kakemono* we have reproduced here is an example of his work. Its purport is readily understood, and the canvas is one of the rare articles from which we learn much of his excellent and remarkable skill.



一、（一） 常盤川の非、早稲なり、とある、其の  
 一、（二） 常盤川の非、早稲なり、とある、其の  
 一、（三） 常盤川の非、早稲なり、とある、其の  
 一、（四） 常盤川の非、早稲なり、とある、其の  
 一、（五） 常盤川の非、早稲なり、とある、其の  
 一、（六） 常盤川の非、早稲なり、とある、其の  
 一、（七） 常盤川の非、早稲なり、とある、其の  
 一、（八） 常盤川の非、早稲なり、とある、其の  
 一、（九） 常盤川の非、早稲なり、とある、其の  
 一、（十） 常盤川の非、早稲なり、とある、其の

愛を以て六龍風懸贈東帝す國助鯨人開天との衆坐を青  
 龍とて返り雲間昧さ疑ひ又お苦難等々をいふ所々の文  
 並に舞出書に是る前卷二巻の中間に直とて三巻の大真  
 世間苦難利難等々風船の件讀み受けて尋ね難陽翁よと

世界科學叢書

三  
七  
正  
八  
辦  
二  
七  
二  
卷

血虛苦渴而脈不通

(Kakemono, coloured; 3 feet 4  $\frac{1}{8}$  inches by 1 foot 8  $\frac{1}{2}$  inches.)

BY TSUNEKUNOBU KANO.

OWNED BY BARON YAMAGUCHI IWASAKI, TOKYO.

(COLLOTYPE.)

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## References











葵石戯猫圖(絹本着色) 支那清朝沈南蘋筆

(竪五尺二寸五分、横二尺三寸二分)

男爵岩崎彌之助君藏

沈南蘋のことは既に屢、本書に記載したる所なるが、茲に出す葵石戯猫の圖また彼れの筆にして、辛亥冬日吳興沈銓寫の落款あり、按するに辛亥は我が享保十六年(西曆一七三一年)に當り、沈銓の、長崎に來りしも亦同年十二月に在りたれば、此畫は恐らく來朝後間もなく揮灑したるものなる可し、今これを展觀するに、其筆法精緻微細にして、設色濃艶優美を極めたるのみならず、よく花卉の實を捉へ、猫兒の神を傳へたるの妙に至りては、實に南蘋獨造の畫法なりと云ふ可し、聞く此畫もと永井盤谷翁(名は喜暉、有名なる書家)の藏弃に係り、鍾愛珍賞して措かざりしものなりと云ふ

HOLLYHOCKS, ROCKS, AND PLAYING CAT.

(Kakemono, coloured; 5 feet  $2\frac{1}{2}$  inches by 2 feet  $3\frac{1}{5}$  inches.)

BY CHEN NAN-PIN (CHINESE).

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

We have already spoken very often of Chen Nan-pin (otherwise called Chen Chuan) in this series. This picture also was painted by him. In the legend, written on the canvas, we read the following words: "The winter day of Ka-no-to I, by Chen Chuan of Wuhsing." Now, when we consider this quotation, we find that Ka-no-to I coincides with our 16th year of Kyôhō (1731), and it was in the 12th month of that same year that Chen Chuan arrived at Nagasaki: hence, it is probable that this picture was executed very soon after his appearance in Japan. When we examine the picture, we readily see that the brushwork is very minute and skilful, and that the colouring is elegant and effective. Not only are these points conspicuous, but the canvas shows the flowers and plants in a most lifelike way, while the mysterious grace imparted to the playful cat, displays effectively the special originality of Nan-pin. We hear that this picture formerly belonged to the Venerable Bankoku Nagai, a famous calligraphist, and that he prized it highly, knowing it to be a very rare treasure. It was displayed at the First Exhibition of Old Arts, opened at Uyeno Park, Tokyo, in April of the 15th year of Meiji (1882), where the beholders praised it highly and were astonished to find such a remarkable picture.







辛亥冬日吳興沈谷寫









鯉魚圖雙幅絹本淡彩 圓山應舉筆

(竪四尺二寸五分、横一尺八寸三分)

伊勢國小津與右衛門君藏

圓山應舉享保十八年—寛政七年即ち西曆一七三三年—一七九五年一たび世に出でてより京畿の畫家其數幾百なるを知らずと雖も、直接間接其感化影響を蒙らざるもの殆んど罕なり、是れ蓋し應舉が畫界に新生面を開拓し、以て舊法古格の間に局促たる徒輩を警醒したる其見識の高く千古に卓越したるに由らざる可らず、然れども應舉の畫風を直解して寫生的なりとし、彼れの妙處全くこゝに在りとするは、未だ應舉の應舉たる所以を知るものにあらず、彼れの寫生は物象の神を靈活に傳へんが爲めに、其眞を如實に寫すに在り、故に其門下を提醒するの言に曰く、豪放磊落、氣韻生動の如きは、物象を自在に寫し得るの後に於て自然に意會す可きものにして、初學の徒の窺ふ可きにあらず、故に初學の徒は構思に心を盡くして先づ物象を寫さんことを力む可きなりと、要するに彼れの力めたる寫生と之に要したる苦心用意は、恰も高山の絶頂に達し、心意濶然、物我の境を離れ、天空に逍遙するが如き究竟の快味を得んが爲めに擇びたる一の路程なりしのみ、彼れが徳川中期以後の我繪畫史上に燦然たる光輝を放てるもの偶然にあらざるなり

此に出す雙幅は安永八年(西曆一七七九年)即ち彼れが四十七歳の時に成れる筆なり、鯉魚は家鶏、狗兒の類と共に應舉得意の畫題なるのみならず、彼れの技倆既に圓熟し、一枝の靈筆よく一世を風靡したる時の作なれば、筆致自ら清秀を極め、鯉魚の唼啁優游するの狀寫し得て其眞髓を發揮し、韻趣窮りなきを見る、蓋し千歳に傳ふ可きの名品なりと云ふ可し

CARP.

(A pair of Kakemono, slightly coloured; each, 4 feet 3  $\frac{7}{10}$  inches by 1 foot 9  $\frac{5}{6}$  inches.)

BY ÔKYO MARUYAMA.

OWNED BY MR. YOEMON OZU, ISÉ PROVINCE.

(COLLOTYPES.)

After Ôkyo Maruyama (who lived from the 18th year of Kyôhō till the 7th year of Kwansei, that is from 1733 to 1795) appeared in the world of Art, though there were a thousand artists in and around Kyôto, there were but few of them who were not influenced by his methods, because he had displayed such remarkable artistic ability that he created great consternation amongst those who were still worshipping at the shrine of Ancient Art. This influence was likewise due to his superior knowledge, which was exceptional among Japanese artists, from the earliest to the latest. Yet some, having superficially inspected Ôkyo's pictures, think that they are simply clever reproductions from life, and such hold that this alone was his mysterious point: but this is not correct, and it is not the way we understand Ôkyo's peculiarity. In preparing himself for that original work in representing various forms of life which was Ôkyo's greatest merit, he devoted himself to the study of all the phenomena of that life, until he attained comprehension of the spirit which animates all creatures: then, as it were, having assimilated that spirit, he combined with that knowledge his own artistic tastes, and in copying Nature he seems to have reproduced Nature itself just as it is, not merely as it appears to the ordinary sight. Hence, he cautioned his pupils as follows: "Boldness, simplicity, high-mindedness, and action, these characteristics must be understood as they are presented to us by Nature; afterwards we very easily acquire knowledge to depict all the phases of life itself: and because these characteristics are not those which beginners readily pick up by taking a superficial peep into the mysterious book of Nature, therefore beginners must study how to paint all things very minutely, pondering deeply over the essential nature of what they contemplate." In short, the labour and preparation which Ôkyo undertook to fit him for depicting living things, evolved a lofty feeling that is comparable with the state of a person who climbs to the top of a high mountain and, in the inspiration and ecstasy which is there created, elevates his spiritual nature to such an exalted condition that he feels almost as if he had ascended to another world and were treading the golden, happy streets of Heaven. What came to Ôkyo was just the same kind of illumination as that which is gained by such a person as we have imagined; and this alone is the way which he chose to secure the inspiration which marks his works. It was not as result of mere chance that he shines so brilliantly in the history of Japan's Art just after the middle period of the Tokugawa dynasty.

The pair of *kakemono* which we give here, were painted by Ôkyo when he was 47 years of age; that is in the 8th year of An-ei (1779) and not only is the subject one of his specialties, carp, barnyard fowls, and puppies, but these pictures were painted when his genius had reached the highest point of its subtlety, and when he had attained such professional pre-eminence that "the wind made all trees bow to him." Therefore, the force of the brush is at the highest point of loftiness; and the action of the carp, some pushing their mouths up out of the water, others swimming freely, show the very nature of the fish, and the technique of the pictures is beyond expression. Truly, these are precious treasures which we must sacredly preserve to our posterity for a thousand years.



鯉魚圖雙龍圖本新録 四山原集筆

(鯉魚圖 二寸正、龍圖 一尺八寸)

四山原集筆

此其真蹟を鑑賞し、龍圖よりなるもの蓋し千載に傳ふ可き珍品  
龍の半はれは筆致自ら清豪を顯る龍の神態驚くべきの龍の  
みはれは筆致自ら清豪を顯る龍の神態驚くべきの龍の  
に似たる筆致は、龍圖は家藏龍圖、其の龍の意の龍の意の  
此に出す雙龍は、永八平(西暦一七三三年)に繪され四十歳の  
てゐるもの(龍圖)にあつたものと云ふ  
はれしもの、龍圖は龍川中興以後の龍圖、上には龍圖たる文龍を  
空に遊遊するや、龍の龍の龍の龍の龍の龍の龍の龍の龍の龍の  
たる苦心用意は、龍の龍の龍の龍の龍の龍の龍の龍の龍の龍の  
ふことと云ふ可きなりと、要するに龍の龍の龍の龍の龍の龍の  
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の龍の龍の龍の龍の龍の龍の龍の龍の龍の龍の龍の龍の龍の  
る其見龍の龍の龍の龍の龍の龍の龍の龍の龍の龍の龍の龍の  
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一たは世に出でて、東鑑の龍の龍の龍の龍の龍の龍の龍の  
圓山應舉筆十八年一寛文七年(西暦一七三三年)一七五五

CARP.

(A pair of Kakeemono, slightly coloured; each, 4 feet 3 7/16 inches by 1 foot 9 3/16 inches).

BY ÔKYÔ MARUYAMA.

OWNED BY MR. YOEMON ONO, ISE PROVINCE.

(COLLOTYPES).

After Ôkyô Maruyama (who lived from the 18th year of Kyôhô till the 7th year of Kan'ei, that is from 1733 to 1792) appeared in the world of Art, though there were a thousand artists in and around Kyôto, there were but few of them who were not influenced by his methods, because he had displayed such remarkable artistic ability that he created great consternation amongst those who were still worshipping at the shrine of Ancient Art. This influence was likewise due to his superior knowledge, which was exceptional among Japanese artists, from the earliest to the latest. Yet some, having superficially inspected Ôkyô's pictures, think that they are simply clever reproductions from life, and such hold that this alone was his mysterious point; but this is not correct, and it is not the way we understand Ôkyô's peculiarity. In preparing himself for that original work in representing various forms of life which was Ôkyô's greatest merit, he devoted himself to the study of all the phenomena of that life, until he attained comprehension of the spirit which animates all creatures: then, as it were, having assimilated that spirit, he combined with that knowledge his own artistic tastes, and in copying Nature he seems to have reproduced Nature itself just as it is, not merely as it appears to the ordinary sight. Hence, he cautioned his pupils as follows: "Boldness, simplicity, high-mindedness, and action, these characteristics must be understood as they are presented to us by Nature; afterwards we very easily acquire knowledge to depict all the phases of life itself; and because these characteristics are not those which beginners readily pick up by taking a superficial peep into the mysterious book of Nature, therefore beginners must study how to paint all things very minutely, pondering deeply over the essential nature of what they contemplate." In short, the labour and preparation which Ôkyô undertook to fit him for depicting living things, evolved a lofty feeling that is comparable with the state of a person who climbs to the top of a high mountain and, in the inspiration and ecstasy which is there created, elevates his spiritual nature to such an exalted condition that he feels almost as if he had ascended to another world and were treading the golden, happy streets of Heaven. What came to Ôkyô was just the same kind of illumination as that which is gained by such a person as we have imagined; and this alone is the way which he chose to secure the inspiration which marks his works. It was not as result of mere chance that he shines so brilliantly in the history of Japan's Art just after the middle period of the Tokugawa dynasty.

The pair of Kakeemono which we give here, were painted by Ôkyô when he was 47 years of age; that is in the 8th year of A-wei (1779) and not only is the subject one of his specialties, carp, butterfly, fowl, and pupae, but these pictures were painted when his genius had reached the highest point of its subtlety, and when he had attained such professional pre-eminence that "the wind made all trees bow to him." Therefore, the force of the brush is at the highest point of loftiness; and the action of the carp, some pushing their mouths up out of the water, others swimming freely, show the very nature of the fish, and the technique of the pictures is beyond ex- pression. Truly, these are precious treasures which we must sacredly preserve to our posterity for a thousand years.



















月下野狸圖(絹本着色) 森狙仙筆

(竪三尺八寸、横一尺八寸)

大阪生島嘉藏君藏

狙仙の傳は第三冊に述べたるを以て爰に再びせず、彼れが近古動物畫家の白眉として推稱せらるゝ、所以其遺作に見て盛名の下廬士なきを知る可し、本冊收むる所の圖、野狸鼓腹の姿態、上身稍肥大に過ぐるの嫌なきに非ずと雖も、其刷過の輕筆は毛骨隱起の妙を極め、而も此作者平生の所作の描毛、往々輕弱なるに比するに、勁健の致稀れに見る所なり、淡墨を潑して烘染したる雲烟の描法に至りては、妙趣更に言ふ可からざるものあり

WILD BADGER IN THE MOONLIGHT.

(Kakemono, in colours, 3 feet 8 inches by 1 foot 8 inches.)

BY SOSEN MORI.

OWNED BY MR. KAZÔ IKUSHIMA, ÔSAKA.

(COLLOTYPE.)

A sketch of Sosen's life is given in the third volume of this series and therefore it is hardly necessary to repeat here. The fact that he is esteemed the best modern painter of animals, may well be inferred from an inspection of those of his works that are extant, and a brilliant name sometimes, as in this case, does ample justice to a man of merit. Looking at this picture of a wild badger drumming on his belly, we must admit that the upper half of his body is somewhat disproportionately large: still, Sosen's light hand depicts the exact characteristics of the fur and of the frame so admirably, that such criticism seems almost captious. The virile technique evinced in this picture is such as is rarely seen in our artist's weaker and more delicate work, which shows us merely wool or fur. The effective conception and the light inking displayed in this picture are unspeakably beautiful.



とちるものあり

たる雲の影にまゝては妙趣に富み可  
變の意趣に見る所なり、幾層も翻して地味  
平生の流石の描主「五」翻なるに於けるに、  
編過の妙筆は手骨隠れ、妙を極め、而も其  
上良筆大に過るの趣は、非ずとも、其  
も亦、可し、本冊収むる所の圖、野趣、  
さるゝ、而も、其趣、非に見て、各の才、  
心、さす、其趣、近古、神、筆、家の、白、  
紙、の、趣、お、三、冊、に、進、へ、た、を、以、て、受、に、再、

大坂生島嘉藏

（全三冊、大、一、八、寸）

目下理野圖（附本音） 森田仙筆

WILD BADGER IN THE MOONLIGHT.

(Kakemono, in colours, 3 feet 8 inches by 1 foot 8 inches.)

BY SOSEN MORI.

OWNED BY MR. KAZO IKUSHIMA, ŌSAKA.

(COLLOTYPE.)

A sketch of Sosen's life is given in the third volume of this series and therefore it is hardly necessary to repeat here. The fact that he is esteemed the best modern painter of animals, may well be inferred from an inspection of those of his works that are extant, and a brilliant name sometimes, as in this case, does ample justice to a man of merit. Looking at this picture of a wild badger drumming on his belly, we must admit that the upper half of his body is somewhat disproportionately large: still, Sosen's light hand depicts the exact characteristics of the fur and of the frame so admirably, that such criticism seems almost capricious. The virtue technique evinced in this picture is such as is rarely seen in our artist's weaker and more delicate work, which shows us merely wool or fur. The effective conception and the light inking displayed in this picture are unspeakably beautiful.











支那美人圖(絹本着色) 長澤蘆雪筆

(竪三尺一寸三分、横一尺三寸三分)

近江國大津村田利兵衛君藏

蘆雪の傳は既に本書第六冊に出せり、今少しく其遺を拾はむ、蘆雪もと皆川淇園と善し、曾て相背りて祇園に會し、蘆雪畫を作り、淇園識を題して以て之を售り、數日にして若干金を獲、共に一夕の豪遊に費やせりと云ふ、其疎放不羈の性以て見る可し、畫く所筆致磊落の妙ありて、粗獷の失を兼ねたるもの多きも、亦所以なきに非ず、又曾て其師應舉を凌ぎて破門せられたるは、師の畫き與へたる藍本を以て己の臨する所と爲し、詐りて批正を求めしに、應舉知らずして之に朱を加へしを、後新に淨寫して應舉に示せしかば、應舉却りて善しと稱せりとの事實に由ると云ふ、是れ固より一場の惡作劇に過ぎず、蘆雪の性癖を知りて之を考ふれば、必ずしも深く尤むるに足らざるなり、唯、應舉の細心謹直能く之を容れざりしのみ、彼れが天成の畫才は、斯くの如き性癖の爲めに、其作をして粗獷一邊の惡趣味に墮了せしむるに至らずして、兼ねて能く流麗の風格を揮灑せしめたること、此に出せる美人圖に徴するも明なり、されば一たび破門せられたりと雖も、駒井源琦と共に永く應舉門下の雙絶と稱せられ、趣味相似たる同代岸派の畫人河村文鳳の如き、推賞して以て及ばずと爲し、白井華陽亦之を評して、蘆雪の畫若し秀韻逸氣あれば、即ち探幽月溪と雖も、衡を争ふに足らずと曰へる、皆宜なり、傳へ云ふ、時人蘆雪の常に粗畫を作れるを見て、曾て之に問ふて曰く、細畫は作り能はざるかと、蘆雪即ち方寸に百鳥を畫きて之を示せしかば、其毫も應舉に劣らざるを見て、歎賞措かざりしとぞ、知る可し、蘆雪の能く師風の堂奥に極詣して而も様に依らず、敢て別に自家一流の創格を試みたることを、本圖の如きは、則ち彼れが平生の長處にあらず、全く師風に從へるものにして、曩に第六冊に掲げたる山姥の圖の如き、縦横の筆力、霸氣幅に満ち、鬼氣人に迫るものと、大に其趣致を異にし、却りて纖穠麗艷の美人を以て殆ど唯一の特長と爲せる源琦の妙所を奪ひ來りて、生動の氣寧ろ勝れる所あり、憶ふに或は壯時尙未だ一家の機軸を出さざりし頃の作に非ざるか、天若し此名匠に歳を假して、僅に四十五にして逝かざらしめば、此種の趣味、渾融圓熟して、更に向上の進境に入りしならむ。

A CHINESE BEAUTY.

(A Kakeimono, coloured, 3 feet 1 3/10 inches by 1 foot 3 1/4 inches.)

BY ROSETSU NAGASAWA.

OWNED BY Mr. RIHEI MURATA, ÔTSU, ÔMI PROVINCE.

(COLLOTYPE.)

A sketch of the life of Rosetsu has already been given roughly in Volume VI. of this series, but we may add a few particulars that were there omitted. It is said that he was at one time on amicable terms with Kiyen Minagawa, and that once they met at a tavern in the Gion district, Kyôto, when Rosetsu painted several pictures on which Kiyen (of some fame as a calligraphist) wrote certain comments. Selling their joint product, they found themselves with a sum of ready money which they promptly squandered in convivial gatherings at which *geisha* figured conspicuously. From this fact Rosetsu's somewhat wild and dissolute nature may be inferred; and it is natural, therefore, that the effect of his pictures is to suggest a lack of conventionality, as well as some faults of excessive freedom in treatment. It once happened that he was dismissed by his master, Ôkyo, because he had suggested some changes in a certain picture which, although the subject had originally been worked out by the master, Rosetsu pretended had been done by himself. Ôkyo, without realising that a trick was being played upon himself, sketched in certain corrections: then the rude pupil made a fair copy, which he showed to his master as an original composition and received praise for it. This was, indeed, a trick in very bad taste; but when we consider Rosetsu's propensities, it scarcely deserves great blame; it was only that the cautiousness and fairness of Ôkyo could not tolerate it. Rosetsu's inclinations did not lead him into improper displays of his wildness alone, for he also evinces some graceful traits, and this may readily be inferred from an inspection of this "Chinese Beauty." Although he was dismissed by Ôkyo, yet he and Genki Komai were, and are, called the two greatest geniuses among all of Ôkyo's pupils, so that Bumpô Kawamura, a contemporary artist of the Kishi school and who had the same tastes, commended him and confessed himself far below the genius in artistic ability. Kwayô Shirai likewise made this remark: "If his work had certain traits of excellence and nobility, it would assuredly have been a match for that of Tannyû and Gekkei." All these comments are truly just. A tradition says that, seeing Rosetsu produce rough pictures nearly all the while, some of his contemporaries asked him if he could not make finer ones. As a retort to this, Rosetsu painted a hundred birds on a small canvas and showed it to them, much to their amazement and admiration; and their unanimous opinion was that it evinced no less skill than a picture by Ôkyo: hence we may conclude that he mastered the inmost mystery of his master's technique and yet created marked features of his own, instead of producing mere slavish, worthless imitations.

The picture presented here, does not, indeed, exhibit Rosetsu's individuality, because it is confessedly in imitation of his master's style, and it is different in its essential features from the *Yama-uba*, "Female Monster of the Mountains," given in Volume VI. of this series, in which his bold, free strokes are spread over the whole canvas with effects that are absolutely terrifying; still, the present picture is so ably executed and vivifies the woman's figure so effectively that Genki himself is thrown into the shade, although his specialty was the delineation of forms of elegant and delicate beauty. We suspect it is one of the pictures which Rosetsu executed in his youth. He died at the age of 45, but if Heaven had spared his life a little longer, he would assuredly have improved his methods in this style of painting and made much further advance.















孔雀圖(絹本着色) 山口素絢筆

(竪五尺二寸六分、横二尺一寸四分)

男爵岩崎彌之助君藏

圓山應舉の一たび京洛に清新なる書院を開き、所謂圓山派なるもの、精華を發揚するや、其門に赴く徒頗る多く、恰も梅櫻桃李一時に咲き亂れ、紫紅萬葩空に翻へるの盛觀を現出したり、茲に掲ぐる孔雀圖の筆者山口素絢は、かの月溪、蘆雪、源琦等の諸名家と共に、應舉の十哲と稱呼せせらし一人にして、字は伯後、山齋と號し、通稱を武次郎と云ひ、京都に生る其艷麗なる筆は、殊に邦俗の美人を寫すに適し、源琦の唐美人と相並んで一代の令名を博したり、本書の如き未だ命世の大作と云ふ可らざるも、黃塵を絶ちたる仙境の巖上、一羽の孔雀が其優美なる衣裳を著けて俯仰する模様は、眞に迫まるに加へて、設色の鮮妍なる、意韻の深遠なる、蓋し十哲の名に慙ぢざるの作と云ふ可し、文政元年(西曆一八一八年)十月二十四日歿す

PEACOCK.

(Kakemono, coloured; 5 feet 2¾ inches by 2 feet 1½ inches.)

BY SOKEN YAMAGUCHI.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(WOOD-CUT.)

When Ôkyo Maruyama, for the first time, introduced to the citizens of Kyôto his own new and fresh method, and revealed the exquisite essence of the so-called Maruyama school, a crowd of artistic men gathered about him for instruction, and presented an appearance of conditions so brilliant as to be justly comparable with the scene of this earth when all the beautiful flowers of spring have come forth and their bright colours are shining against the light of the happy sky.

Soken Yamaguchi, the painter of this picture of a peacock, was with Gekkei, Rosetsu, Genki, and others, among the ten most famous of Ôkyo's pupils. His pseudonym was Sansai, and his familiar, personal name, Takejirô. He was born in Kyôto. His gorgeous and beautiful style was especially fitted to portray the fair sex of this country and won for him the greatest reputation, fully equal to that of Genki, who depicted Chinese beauties. The present picture, although not work of the highest description, nevertheless merits appreciation: the effect of a peacock of most beautiful plumage, standing on a big stone, far away from the dusty world, and gazing wistfully on the surrounding scene, is most true to life. Besides, the profound conception and the refreshing colouring, are indeed worthy of one of "the ten greatest pupils." Soken died on 24th day of the 10th month of the 1st year of Bunsei (Western calendar, 23rd November, 1818).



孔翁圖繪本香色 山口素蘭 畫

（全二冊）（一冊）（二冊）（三冊）

（全二冊）（一冊）（二冊）（三冊）

（全二冊）（一冊）（二冊）（三冊）

PEACOCK

(Kakemono, coloured; 2 feet 3½ inches by 2 feet 1½ inches)

BY KOKEN YAMAGUCHI

OWNED BY BARON YAMAGUCHI, IWASAKI, TOKYO

(WOOD-CUT)

When Ōkyō Maruyama, for the first time, introduced to the citizens of Kyōto his own new and fresh method, and revealed the exquisite essence of the so-called Maruyama school, a crowd of artistic men gathered about him for instruction, and presented an appearance of conditions so brilliant as to be justly comparable with the scene of this earth when all the beautiful flowers of spring have come forth and their bright colours are shining against the light of the happy sky.

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春秋山水圖(絹本着色) 松村景文筆

屏風一雙張附十二圖中の二圖

(各竪三尺五寸六分、横一尺一寸八分)

子爵大久保忠一君藏

松村景文通稱要人、字は子漢、華溪と號す、四條派の祖吳春の弟なり、最も花鳥を巧にし、淡彩妍麗、筆墨秀潤、布局清楚、頗る圓山派の堂奥に詣りて名聲一時に重し、山水人物に至りては専ら家兄の風に倣ひ、深く其妙所を領畧せり、京都堺町四條の北に住し、天保十四年(西曆一八四三年)四月二十六日歿す、歳六十五、城南大通寺に葬る、茲に載するものは屏風一雙張附十二ヶ月圖中の二葉にして、甲は雪中の山家を寫して、早春一月の風趣を現はし、乙は月下の村莊を描きて、中秋八月の光景を示せり、揮灑例によりて輕妙を極め、筆路滑脱、墨痕淋漓たるところ、以て其至練の妙技を見る可きものと云ふ可し

LANDSCAPES OF THE EARLY SPRING AND MIDDLE AUTUMN.

(Two pictures on a pair of screens, coloured; each, 3 feet 6½ inches by 1 foot 2 inches.)

BY KEIBUN MATSUMURA.

OWNED BY VISCOUNT TADAKAZU ÔKUBO, TOKYO.

(COLLOTYPES.)

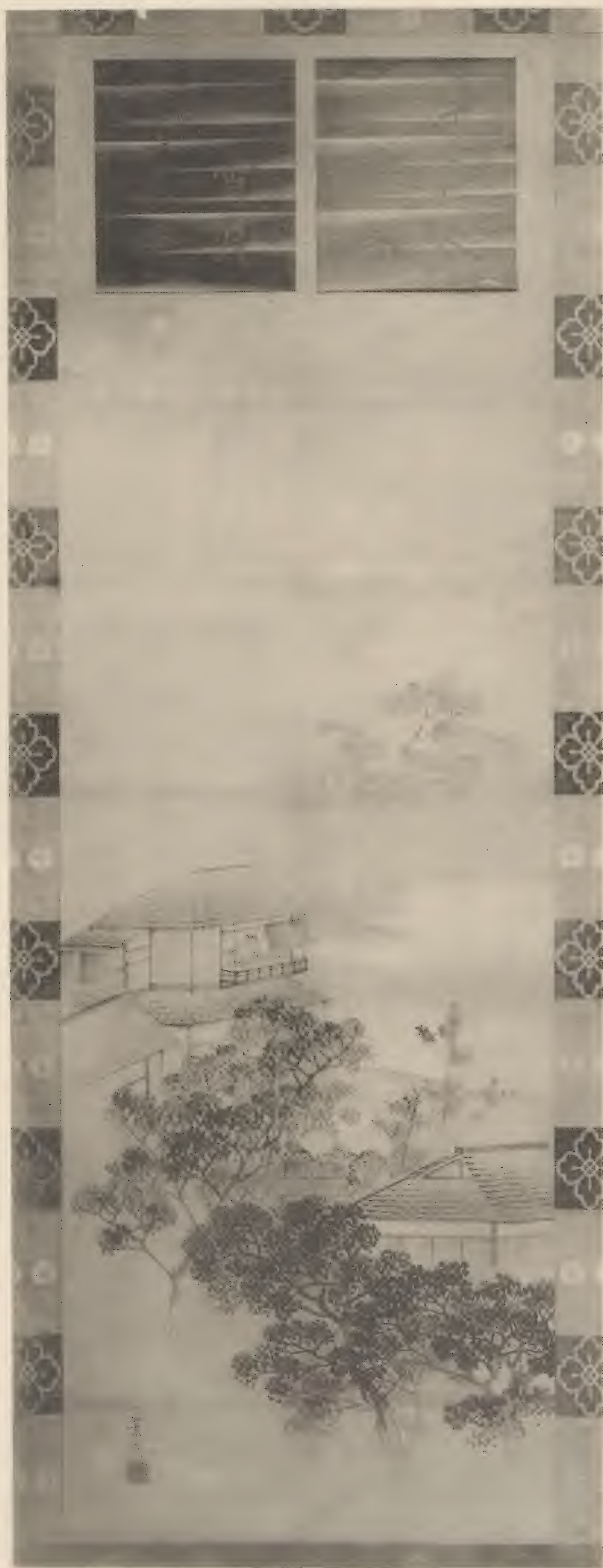
Keibun Matsumura was familiarly known as Kanamé. His personal name was Shisô, and he used the pen-name, Kwakei. He was a younger brother of Goshun, the founder of the Shijô school, and was exceedingly clever, above all other things, in painting flowers and birds. In these pictures, the colouring being so tender and attractive, the touch of the brush so skilful, the pigments so dense and the composition so neat and clear, he attained to the most consummate power of the Maruyama school, and thus established for himself a great name among his contemporaries. In executing landscapes and figures, he chiefly copied the methods of his brother, and produced works of an exquisite quality, fully equalling the canvases of the latter. He lived on Sakai-machi, north of Shijô, Kyôto. He died on the 26th day, 4th month, 14th year of Tempô (May 25th, 1843) in his 65th year, and was buried in the grounds of Daitsûji, a temple in the southern part of the city of Kyôto.

These pictures were selected from a set of twelve, typifying the months, which were painted on a pair of screens: the one represents a scene in a mountain village in the snow at New Year's time (Lunar Calendar); the other shows country residences with the moonlight falling upon them in such a way as to produce the beautiful effect of the full-moon in mid-autumn. The brushwork is so light and smooth and the colouring is so rich and forceful, that the artist's well-disciplined ability is fully evinced in the pictures given here.























老樹鴟鵂圖(絹本着色)

森徹山筆

(竪三尺三寸五分、横一尺一寸八分)

大阪生島嘉藏君藏

徹山の傳は既に第九冊に出せり、本圖の如きは彼れの作中秀逸なるもの、一にして、蒼勁剛宕なる筆致は、彼れが遺品中他に多く見ざる所なるのみならず、圓山派の習氣較、少くして寧ろ南畫の雅趣を帶びたるところあり、加ふるに墨色の配調宜きを得て、蒼然たる夜氣、縑素に滿ち、半月斜に懸るところ、更に一段の悽味を添へたるを見る。

OLD TREE AND OWL.

(Kakemono, coloured; 3 feet 3½ inches by 1 foot 1¼ inches.)

BY TESSAN MORI.

OWNED BY MR. KAZÔ IKUSHIMA, ÔSAKA.

(COLLOTYPE.)

Tessan's biography is briefly given in our ninth volume. This picture is one of his most excellent productions, and the marvellously energetic brushwork is such as is rarely seen on his other canvases. A distinct trace of the influence of the Maruyama school is exhibited to a certain extent in that the picture betrays that mild and refined effect which was favoured by the Southern school. Furthermore, a singularly happy arrangement of colours fully reproduces upon the canvas, the effect of the lonely midnight; while the half-moon, tangled in the branches of the old tree, adds much to the dreariness of the scene.















雨中雙鷺圖(絹本淡彩) 西山芳園筆

(竪四尺、横二尺四寸二分)

大阪生島嘉藏君藏

西山芳園は大阪の人なり、畫法を松村景文(四條派の祖  
吳春の弟)に學びて、人物花卉翎毛を寫すに長じ、京阪の  
間に大に稱譽せらる、慶應三年(西曆一八六七年)十一月  
八日、六十四歳にて歿す、茲に出すものは、彼れが作中の  
逸品なり、之を展觀するに、細雨霏々たる裡、一雙の白鷺、  
老松の梢上に止息するところを描きたるに、過ぎざれ  
ども、毫端儻拔にして、筆々生氣を帶び、殊に雙鷺の姿態  
の如き實に逼真の妙を極めたるを見る、嗚呼、芳園浪華  
の一方に在りて、其名聲未だ天下に藉甚たるに至らざ  
りしと雖も、這般の技能に至りては、其師景文の如きも  
尙は一籌を輸するの概ありと謂ふ可し

SNOWY HERONS IN THE RAIN.

(A Kakemono, slightly coloured, 4 feet by 2 feet 4 1/5 inches.)

BY HÔYEN NISHIYAMA.

OWNED BY KAZÔ IKUSHIMA, ÔSAKA,

(COLLOTYPE.)

Hôyen Nishiyama was an Ôsaka man. He studied painting under Keibun Matsumura, (brother of Goshun, founder of the Shijô school,) and was very clever in delineating figures, flowers and grasses, and fine, soft plumage, and achieved great reputation in the territory near Kyôto and Ôsaka. He died on the 8th day of the 11th month of the 3rd year of Keiô (Western calendar, 1867), at the age of 64.

This picture is one of Hôyen's ablest efforts. It represents merely a couple of snowy herons that have perched on a limb of an old pine-tree to escape from a light shower of rain; and yet the brushwork is energetic to such an extent that every stroke is wonderfully effective and the appearance of the two birds is especially true to life. Alas, that the artist's reputation should have been restricted to such a narrow scope and that his name is not known throughout our Art world, because he lived in one quiet quarter of Naniwa (an ancient and now poetic name for Ôsaka); yet such skill as he displayed was undoubtedly elevated and could not possibly have been imitated even by Keibun, his master.



尚ほ一書を讀するの難ありと稱ふ可し  
しと書と其の封題に至りては其幅景文の如きも  
の一丈に在りて其谷穂末に天下に滿ちたるに至る  
の如き實に其書の如き如めたるを見る則ち其華  
をも其書に讀むにして筆を主筆を奪ひ其に變  
其の情上には思ふところも讀むたるに變むる  
其品より之を讀するに難雨雲たる一變の白  
八日六十四日にて變する出するの如き其  
間の大に變するは變三半(西暦一八六六)十一  
月其書の如き人其書に變するに其書の如  
西山其書の如き人其書に變するに其書の如

大觀土島嘉藏書藏

大觀土島嘉藏書藏

雨中雙鷺圖(本齋繪) 西山其園筆

SNOWY HERONS IN THE RAIN.

(A Japanese painting, slightly coloured, 4 feet by 2 feet 4 1/2 inches.)

BY HÔYEN NISHIYAMA.

OWNED BY KASÔ IKUSHIMA, ÔSAKA.

(COLLOTYPE.)

Hôyen Nishiyama was an Ôsaka man. He studied painting under Keibun Matsunuma, (brother of Goshun, founder of the Shijô school), and was very clever in delineating figures, flowers and grasses, and fine, soft plumage, and achieved great reputation in the territory near Kyôto and Ôsaka. He died on the 8th day of the 11th month of the 3rd year of Keiô (Western calendar, 1867), at the age of 60.

This picture is one of Hôyen's ablest efforts. It represents merely a couple of snowy herons that have perched on a limb of an old pine-tree to escape from a light shower of rain; and yet the brushwork is energetic to such an extent that every stroke is wonderfully effective and the appearance of the two birds is especially true to life. Alas, that the artist's reputation should have been restricted to such a narrow scope and that his name is not known throughout our Art world, because he lived in one quiet quarter of Naniwa (an ancient and now poetic name for Ôsaka); yet such skill as he displayed was undoubtedly elevated and could not possibly have been imitated even by Keibun, his master.





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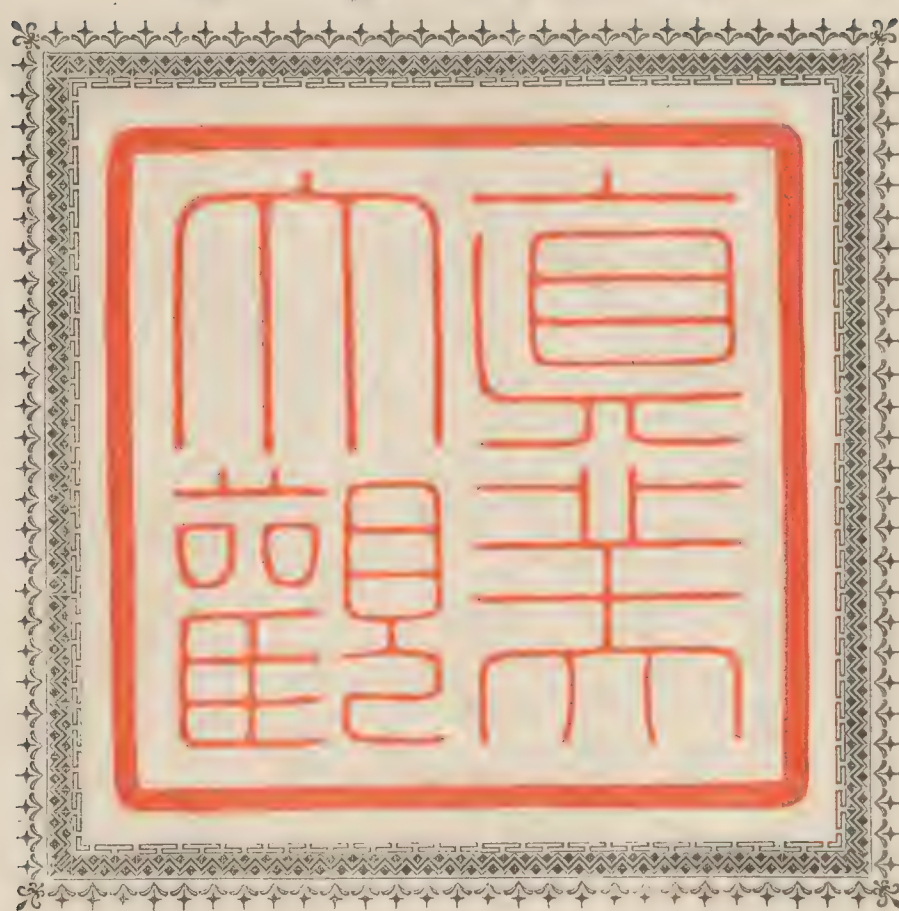
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